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## DONAUESCHINGEN BECOMES THE PITTSFIELD OF GERMANY

Prince Von Fürstenberg Emulates Mrs. F. S. Coolidge by  
Establishing Chamber Music Festival—Distinguished  
Gathering, Headed by Richard Strauss, Hear  
New Works and Drink Old Beer

Donaueschingen, Germany, August 1, 1921.—This little town, at the southern edge of the Black Forest, known outside of Germany only to tourists, historians and geographers (since the source of the river Danube is situated right in the middle of it), has suddenly acquired an importance in musical annals similar to that of Pittsfield, in Massachusetts, where a generous patroness of the art gathers together every year the very élite of musical pioneers for the furtherance of one of its noblest forms. Like the chamber music festivals of Pittsfield, the chamber music festivals of Donaueschingen, of which the first has just been held, are fraught with great promise for the future of musical art.

This festival, the positive results of which we shall hasten to record, signals moreover the resuscitation of an age-old tradition of dynastic musical culture; and it is one of the many curious paradoxes of this time that it remained for a revolutionary, republican era to witness it. For while all the erstwhile reigning princes of Germany are forced to inactivity and social retirement, the Prince of Fürstenberg, whose ancestors have long been content to leave the business of government in the hands of the Grand Dukes of Baden, is able to maintain undisturbed at his diminutive "capital" of Donaueschingen a brilliant and highly cultivated court, peopled on such occasions as this by the aristocracy of art.

### BEER VS. DIPLOMACY.

Be it added that the Prince owes this distinction not only to the artistic traditions of his forbears (of which the outward signs are the very famous musical archives and library), but to the fact that, unlike the other intimate friends of the ex-Kaiser, he preferred beer brewing to diplomacy, and thus achieved distinction as an industrial magnate. The beer, which the revolution has not dethroned as a favorite brand of the German people, still bears upon its labels the proud words: "Table beverage of His Majesty the Emperor."

In the arrangement of this festival the Prince, a most intelligent music lover, has adopted a commendable reserve, and has left matters in the hands of a new Society of the Friends of Music in Donaueschingen, founded under his patronage. The honorary president is Richard Strauss, who attended the entire festival in person, and the honorary committee comprises Busoni, Nikisch, Ernst von Pauer, Siegmund von Hausegger, Hans Pfitzner and Franz Schreker. A working committee, in charge of arrangements, includes Heinrich Burkard, the Prince's musical director and librarian; Eduard Erdman, the young Latvian pianist-composer, and Joseph Haas. The object, as in Pittsfield, is to encourage creative endeavor in the chamber music forms, and the three programs of modern music were selected from 630 works submitted in response to a general invitation.

The result was extraordinarily favorable. Only two of the works selected had, to our mind, no proper place upon the program, but it is important to state that their inclusion was not due to any princely protection or patronage. It is obvious that in every selection by a committee representing different currents of thought compromises are necessary.

### INTERNATIONAL.

Not all the works were performed for the first time on this occasion, but those which had had previous hearings proved to be the ones most worthy of furtherance. Included among the composers were Germans, Austrians, Czechs, and a Spaniard—a variety sufficient to prove the absence of any national bias in the selection. In a general survey of tendencies it is worthy of note that none of the young composers represented are following in the wake of Richard Strauss, hitherto the strongest influence in modern music outside of France. Their teachers (if indeed that is of any importance) include Schreker, Schönberg, Rheinberger, Thuille and Lavignac; the influence of Busoni is acknowledged in several cases.

The first program bore the names of three Czechs—Alois Hába, William Grosz and Ernest Kreněk—all three pupils of Schreker, but without traces of personal influence. Hába has an excellent technical talent, though he still inclines to redundancy and occasionally to stereotyped workmanship. His string quartet, performed for the first time any-

where, is not wholly independent in its themes, and here and there leans upon familiar models in its construction. But it has the strong pulse of the seeker dissatisfied with previous accomplishment—one who has the good fortune to find, now and again, and to be able to express that which he finds with conviction.

The contribution of the second Schreker pupil, George Grosz, was a set of "Symphonic Variations on an Original Theme," op. 9. It is a respectable work, whose course is wholly determined by a feeling for the modern treatment of the pianoforte. At the beginning its composer still seems to grope, but as it goes on the work develops, with originality and certainty of stroke, until it reaches an imposing climax. Grosz has not listened to Busoni in vain—neither as composer nor as executant, for he played his



JULES FALK,

who has been acclaimed internationally for his mastery of the violin. Mr. Falk is now in Europe and will concertize in Belgium, Holland and England during September and October, returning to the United States about November 10 to begin his American season at Washington, D. C., on November 14. The foremost papers of the country have lauded Falk's art, stating that he has "remarkable tone," "is a master of nuances," "has elegance of style," "warmth of tone and brilliance of execution," "a faultless technique" and "tone that is unusually big, clear and resonant," in a word, "complete mastery." (Photo by E. Goldenisky.)

own work with commanding excellence and assurance.

"Serenade for Clarinet, Violin, Viola and Cello" is the title of Ernest Kreněk's piece, the third in the triumvirate. Here youth and musicianship unite in fresh and joyful minstrelsy. The principal theme recalls the Beckmesser motive from the "Meistersinger," and one is almost led to think that it was chosen for the playing of a boyish musical prank, were it not for the serious, clean working out of the material. An almost Mozartean merriment and clarity pervades this music, which by an uncommonly mature handling of sound values—especially as regards the association of a clarinet with strings—arrives at a very special sweetness and charm.

### A MILESTONE IN MODERN CHAMBER MUSIC.

In the second concert Philip Jarnach, the young Spaniard and disciple of Busoni, stood at the beginning of the program. His string quintet, the principal item of this concert, has already been heard in Zürich and Berlin; it is perhaps the most beautiful piece of chamber music that has been composed in the last ten years. An almost classical clearness, pure human emotion and perfection of matter and manner inform this work, whose qualities we have had occasion to point out in these columns before. Romance culture, ripened in Paris, essentially deepened by German influences—especially Bach and Mozart—animated by a

(Continued on page 23.)

## H. WALDO WARNER WINS BERKSHIRE CHAMBER MUSIC PRIZE

Viola Player of London String Quartet Awarded \$1,000 for  
His Trio—Mrs. F. S. Coolidge Invites Winner  
to First Performance of Work at  
Pittsfield Festival

This year's Berkshire Chamber Music Prize has been awarded to H. Waldo Warner, viola player of the London String Quartet, which was so successful last season on its first tour of this country. The prize of \$1,000, offered annually by Mrs. F. S. Coolidge, founder and patron of the Berkshire Chamber Music Festival, was for a trio for violin, cello and piano. The contest brought forth only about half as many manuscripts as were submitted last year, when the prize—for string quartet—was won by Francesco Malipiero. Fifty-seven manuscripts had been received when the contest closed on August 1 and seven more, mailed previous to that day, were subsequently received, making a total of sixty-four. About a third are said to have been by American composers, the others coming from foreign lands.

The jury, consisting of Willem Willeke, the cellist (chairman), David Stanley Smith, Efrem Zimbalist, Ernest Hutcheson and Oscar Sonneck, assembled at the Maplewood Hotel, Pittsfield, on August 7 as guests of Mrs. Coolidge and spent nearly three weeks in examining and listening to the various manuscripts representing composers of ten different nations. Its decision was reached on August 27 and announced on the following day by Hugo Kortschak, violinist, representing Mrs. Coolidge.

H. Waldo Warner is an English musician about forty-four years of age and a thoroughly capable viola player, having been with the London String Quartet ever since its foundation in 1908. He is a quiet and modest man, with an engaging personality. This is not his first experience as a prize winner, as he won the Cobbett Prize in London several years ago. A charming fantasia of his on English folk songs was a favorite number on the London String Quartet programs last season. Mrs. Coolidge immediately cabled Mr. Warner of his victory and invited him if possible to come over for the first performance, which will take place during the Berkshire Chamber Music Festival at Pittsfield, Mass., September 30. The prize composition will be played by the Elshuco Trio, Elias Breeskin, violin; Willem Willeke, cello, and Aurelio Giorno, pianist.

Next year's contest, as already announced, will be for a string quartet and will close much earlier than usual, the final date of receipt of the manuscripts being April 15, 1921.

## Washington to Have Fine Ten Star Concerts

Under the management of T. Arthur Smith, Inc., a notable array of artists will present the programs in the seventh season of the Ten Star Concerts, there being ten concerts in all. Among the artists who have already been announced for this course are Anna Case, soprano; Pablo Casals, cellist; Marguerite D'Alvarez, contralto; Magdeleine Du Carp, pianist; Hans Kindler, cellist; Paul Kochanski, violinist; Ethel Leginska, pianist; Marguerite Namara, soprano; Bernardo Olshansky, baritone; Paul Reimers, tenor; Olga Samaro, pianist; Lenora Sparkes, soprano, and Nicola Zerola, tenor.

### Tenor Pertile for the Metropolitan

Aureliano Pertile, a tenor who has sung in the first houses of Italy and is also favorably known in South America, has been engaged for the first half of the season at the Metropolitan Opera. Pertile has a wide repertory, including both lyric and dramatic roles, though the former predominate. He has earned a reputation abroad for his acting as well as his singing.

### R. E. Johnston's Mother Passes Away

Rachel M. Johnston, mother of R. E. Johnston, the concert manager, died on August 26 at Ocean Grove, N. J., where she was spending the summer. On August 17 she fell and fractured her hip and pneumonia developed. Besides her son, two daughters, Emma Van Voorhis and Mrs. De Boise Bresnan, survive her. The funeral took place in Brooklyn, Sunday, August 27, from the home of her grandson, Robert E. Johnston. Mrs. Johnston celebrated her eighty-ninth birthday on July 5.

## Record-Breaking Attendance at New England Conservatory Last Year—Foreign Countries Well Represented

Boston, Mass., August 28, 1921.—The New England Conservatory of Music enjoyed the largest enrollment in its history during the past season. A grand total of 3,576 students attended the Conservatory in 1920-21, according to the recently published year-book of the institution. These young men and women came from every state in the Union except Nevada, and in greater numbers than heretofore from several of the far Western states. Massachusetts continues, of course, to register the largest number of pupils—2,832 last year as against 2,613 in 1919-20. The other New England States were represented as follows: Maine, 65; New Hampshire, 43; Connecticut, 33; Rhode Island, 26; Vermont, 15. Those states outside New England sending the largest delegations were: New York, 64; Pennsylvania, 64; Texas, 36; Ohio, 31; West Virginia, 21; Illinois, 20.

### ALSO FOREIGN STUDENTS.

The large number of students coming from foreign countries has been a noticeable feature of Conservatory attendance in recent years. The figures follow: British North America, 25; Japan, 6; British West Indies, 5; Porto Rico, 5; Greece, 4; Mexico, 3; Bulgaria, 2; Hawaii, 2; India, 2; Philippine Islands, 2; Turkey, 2; Yucatan, 2; and one each from China, Korea, Italy, Colombia, Panama, Poland, Roumania and Sweden.

### NEW DIPLOMA REQUIREMENTS.

Several changes in the courses offered at the New England Conservatory have been effected "with a view to rendering the requirements more elastic and better adapted to the needs of individual students without sacrificing in any way the fundamentals of a musical education"—quoting from the current year-book.

"Henceforth diplomas of three different classes will be granted to students in the academic course whose record in all prescribed studies is sufficiently high and who pass the final demonstrative examinations in their principal subject, as follows: A. In the principal study; 1. In Pianoforte; 2. In Organ; 3. In Violin, Violoncello and all other instruments, for proficiency as orchestral performers. B. As a teacher (Normal Course), this course being offered only in Pianoforte, Voice and Violin. C. As a Concert Soloist (Artists' Course), this including a comprehensive and extensive repertory of music, requiring a high degree of virtuosity, with a requirement of at least one artistic and authoritative public performance with orchestra, one in ensemble and one in an individual recital."

On the subject of the relationship between the first and the third of the above courses the Year-book says:

"Course C necessarily includes all requirements of Course A. As it is generally inadvisable to pursue Courses B and C at the same time the soloists' course (C) will usually be postponed for post-

graduate study. Graduates in Courses A and B may be candidates for the soloists' diploma (Course C) at the close of any school year within five years after their graduation, upon the completion of not less than one year of additional study in the Conservatory, in their principal subject. They must give the same notice of such intention as is prescribed for undergraduates, and may be required to pursue such advanced work in special supplementary courses as the Director may determine.

### ADVANCED HONORS.

Advanced Honors in secondary subjects are now offered by the Conservatory.

"It is provided that honor students in the academic department who pursue a given number of secondary courses in addition to those prescribed for graduation may be candidates for Advanced Honors. The additional courses taken must entitle the student to a total of not fewer than six points of credit, and an average mark of not lower than B to be attained by examination in each course.

"A soloists' diploma in the organ school will henceforth be given, just as in pianoforte and voice. Candidates must fulfill the requirements of public performance as prescribed in the other departments and must have studied a comprehensive repertory representative of the standard works of organ literature.

"The requirements for the soloists' diploma have been increased and each candidate for the diploma must take a final examination before a committee of the faculty. Such an examination was required last spring of candidates for the soloists' diploma in the pianoforte department; one will be given next year in all the departments in which there are applicants for the soloists' diploma." J. C.

### Bourdon Recalls Caruso's Montreal Concert

Louis H. Bourdon, Montreal concert manager, had the late Enrico Caruso in his city for a concert appearance on September 27, 1920. Mr. Bourdon has written a letter to the MUSICAL COURIER relating some interesting facts in connection with that appearance. Said he:

"First of all, Caruso had made me a promise in April, 1914, that he would some day come to Montreal to sing under my management, and that I had not to fear it would be with some one else. So when he got off the train the day before his concert, after I had greeted him, he said at once: 'Well Louis, I am glad to be here, and tomorrow evening I shall fulfill my promise made to you six years ago, I think.' Was it not extraordinary for a man like him so busy, etc., etc., to remember that promise? I was absolutely puzzled, because I had never thought and expected that he would have so good a memory and be so anxious to fulfill a promise. He was totally an exception as an artist.

"The result of his memorable concert at Montreal was that he received the extraordinary fee of \$20,544 for his share of the gross. Therefore, I believe that I have paid the biggest fee that any artist has ever received in the history of the musical world; more than that, I believe easily that I have smashed all world's records with the money capacity of the Caruso concert, which amounted exactly to \$27,888. What an enormous sum for one concert!

"After the concert, Caruso in a very modest manner told me that I had managed the greatest concert of his whole career in a superb way. In fact, the audience was composed of over 8,000 people.

"A few minutes before he went on the stage, I presented him with a gold heart and chain, with a very beautiful diamond inserted in the small gold heart, for his baby-girl, Gloria. It was with eyes filled with tears that he took this small token from me for his daughter. After the concert, Mr. Zirato told me that never before had he heard Caruso sing so well, and the reason was, he said, that he was so deeply touched about the handsome present for his darling Gloria. You can easily imagine, how all this made me most happy; I knew very

well that Caruso would be pleased by my action, but not to that extent, knowing that he was quite used to being remembered that way."

### Heard Caruso as Street Singer

Among the numerous anecdotes of the late Enrico Caruso there was one reported by the Examiner, of Omaha, Neb., telling of an experience which Mr. and Mrs. C. N. Dietz,

of that town, had many years ago while on one of their regular tours through Europe. Said Mrs. Dietz: "Coming out of Pompeii one day many years ago, we were walking leisurely down to the railroad station when we were attracted by the sweet voice of an Italian lad who was singing arias from the operas to the accompaniment of a hand organ. We stopped and listened as his clear voice filled the air. In a few years that same street singer became the

great Caruso, whose wonderful voice has given pleasure to so many."

### Italian League to Hold Caruso Service

Friday, September 2, 10 a. m., at the Church of Our Lady of Carmelo (627 East 187th street, Bronx), the Italian Musical League will hold a memorial service for its honorary president, the late Enrico Caruso. Pietro Yon's Requiem Mass will be sung and a "Lux Eterna" specially written for the occasion by Alberto Bimboni, president of the league. Father Magliocco, rector of the church, will pronounce the eulogy. The artists participating, all members of the league, will include Rosa Ponselle, Carmela Ponselle, Gaetano Tommassini, Giovanni Martino, Nana Genovese, Ferruccio Corradetti, Piero Tirindelli and Alberto Bimboni.

### A Suggestion

A prominent musician called the MUSICAL COURIER on the telephone and suggested that a most appropriate memorial to the late Enrico Caruso would be the endowment—the funds to be collected by popular subscription—of an Enrico Caruso Memorial Scholarship at the American Academy, Rome, where some promising young American tenor might be sent annually for a year's study in Caruso's native land.



### CARUSO'S LAST DAYS

The accompanying picture was taken on July 27 at Sorrento, Italy, only six days before Caruso died. In the group are (left to right) Peppina Scognamiglio, Enrico Scognamiglio, a maid, Mrs. Caruso, Gabriele Scognamiglio, Gloria Caruso, Rodolfo Caruso, Enrico Caruso, Mrs. Scognamiglio.



### CARUSO'S LAST VISIT TO THE METROPOLITAN

On Friday, May 20, eight days before he sailed for Italy, Caruso, on one of his daily drives, dropped in unexpectedly at the Metropolitan Opera House. Earle Lewis, the company treasurer, luckily had his camera at hand and made several photographs, two of which are herewith reproduced by his courtesy. One of the photographs shows the tenor and his wife getting out of their automobile and the group in the other includes (left to right) Earle Lewis, Leon Rothier, Caruso, Mrs. Caruso and Giovanni Martino.



THE time is coming, and probably shortly, when the present and the historical period of music will be recognized as belonging to the Dark Ages. For all definite knowledge of the scientific nature of music is prehistoric, and since that time anything approaching art has been merely accidental, which means that natural results have been brought about by subconscious processes without conscious knowledge. Names of great artists have come down to history from the comparatively recent past, but the present has yielded no science of music and few great exponents to surpass those of the past, and the singers of old reign supreme.

#### SECRETS OF THE OLD MASTERS.

Good voices are common today, but the "secrets of the old masters" in using the voice are buried with them. There seems no proof that those "secrets" could be transmitted, in spite of all the claims made by modern teachers. There is good reason for this, in that the so-called "secrets" of the great singers were unknown even to them. This has been proven in the case of several well known singers of the past generation who have continued to sing after passing the prime of their achievement, and the former beauty of their phrasing and tonal purity has shown unmistakable deterioration. Had they been in possession of any of the "secrets" of their art at the time when they were credited with them, there could have been no loss.

The fact is that the effects attained by the world's greatest singers have erroneously been attributed to knowledge, instead of their being purely incidental to a musical use of the natural voice. The singers of the past accepted their voices as they were, and their study was confined to the musical use they wished to make of them. Therefore the natural voice was that which was habitually used, and there were no vocal interferences set up by perverse habit to be removed.

The "secrets" of the past, if any, were musical secrets, and not vocal. Singers started in to use the voice they had, for "voice production" was unknown, and no one dreamt of trying to construct an instrument of singing that was already manifest.

#### MUSIC AND RELIGION.

In spite of the comparative few who have stood out as great artists in the singing world, the historical period of music still remains the Dark Ages, because there has been no scientific light to illuminate the abysmal darkness of prevailing ignorance of causes.

In prehistoric times, when music was inseparable from religion, and religion was not dogma or creed but a science (magic) and a practice, the intrinsic nature of music was known to the priests, who were then initiates. One of the biggest religious splits the world has ever known was directly due to music, for the scientists of that period perceived the existence of a dual principle in the generation of sound, while in religion only one was

## The Musical Dark Ages

BY J. LANDSEER MACKENZIE

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acknowledged. After this revelation a second principle had to be included in religion, and then the division occurred as to which principle should take precedence. From this schism originated the Shepherd Kings who were banished from the Indian Empire which then ruled the world, because they glorified the second and newly discovered principle above the one which had hitherto been acknowledged supreme. From these original Shepherd Kings descended the Phoenicians, Greeks and all other worshippers of Nature or the passive principle.

#### NECESSITY FOR SCIENCE IN MUSIC.

What the scientists of those far off days discovered from study of the nature of music was that two equal and opposite principles were necessary to the generation of sound. This knowledge has been since overlooked in the study of music, and so our present age is without any secrets of art to pass on to its students. Therefore art is confined to the genius who accepts nature as it is, and gives his whole attention to the inspiration he wishes to convey.

When science is restored to art, its masters need no longer be limited to rare genius. An artist is one who masters nature to do his bidding, so that if knowledge of the principles which govern nature be inculcated, art is within the reach of all who can master its technic. An understanding of these principles and their musical application constitutes the "secret" of art. Many have used them unwittingly, and so have attained results recognized as belonging to great art, but this use was directed by genius, or subconscious action, and so the greatest artists have had least to impart, and the darkness of ignorance surrounding art has remained unpierced by any light of absolute knowledge.

#### IMITATION NOT ART.

Only the effects of art are known, and elaborate systems of imitation have been set up, hence the advance of musical art has been checked. But we are now ready for a step forward, and the time has come when we must study the nature of that we wish to master, and abandon all striving after known effects.

The principles of tone are the same for all branches of music, and these principles should be the first to be taught to every musician. The next essential is the mastering of the individual instrument for the application of these principles. This constitutes the necessary technic for the expression of inspiration. The faculty of coming in touch with inspiration is more or less useless unless there is a vehicle for its conveyance. Technic is that vehicle, there-

fore the acquiring of technic is one step, and the use of it forms quite another aspect of study.

#### TECHNIC MUST BE AUTOMATIC.

No vehicle is adequate as a carrier or conveyance unless its action be automatic. The driver of a vehicle cannot drive if he has to do the pulling or pushing himself. Hence the artist is no master unless his technic will serve as a perfectly automatic vehicle for his will.

In other words all technic to be perfect must be subconscious, and in order to master and direct the subconsciousness we come back again to a necessary study of nature—this time the nature of ourselves. Here again there is much dispute and a minimum of obtainable knowledge. As a preliminary to all study of music there should be definite and specific knowledge of the universal principles governing tone, which knowledge comes under the heading of science; also an understanding of how to master the subconsciousness, which comes under psychology.

Throughout the whole study of music can be traced the working of the two great fundamental principles underlying the phenomena of the seen universe. When something of the nature of these and their activities is understood, the student is more content to let them work through him than if he is taught that his art starts and ends with his labor.

Tone is not the simple thing it is ignorantly supposed to be, which can be bettered or altered by this or that method of procedure. Tone is the product of an equilibrium of two equal and opposite forces, and if these two forces are not allowed to be exactly equal and exactly opposite as they are in Nature, then tone is marred, and a noise is produced which does not fulfil musical demand. Therefore music claims that absolute tone should be found, for tone IS and cannot be manufactured by human ingenuity. Tone is generated, and not made in the sense of being produced by a single energy. It is a result of a division of energy into two equal quantities working in opposite degree.

There is no such thing as good or bad tone; there is only one tone, and all that falls short of that absolute tone is the measure of destruction and obstruction to which it is subject. Nothing less than the one comprehensive tone resulting from the generation between two equal and opposite principles conforms to the tests of music. Any sound that will not sustain itself, and does not contain within itself rhythm and absolute pitch is not the true tone of music. Hence the first essential in musical training is a technic for finding and coming into control of tone, for its principles contain all musical demand.

Before the present generation can emerge from the ancestral gloom of the Dark Ages in which music is enveloped, scientific minds must turn to the intrinsic nature of music, which is intimately connected with the mysteries of religion.

## A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

#### QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?

2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?

3. Will a general education aid a musician to be a better musician?

4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

#### PERCY GRAINGER

1. No doubt a virtuoso technic can be acquired after twenty-one, but it is highly desirable that it be attained long before that age, preferably before fifteen. I consider the years between thirteen and twenty-one should be concentrated almost entirely on music in the case of a musician.

2. In my opinion, no! The art of music is too exacting to be successfully mastered if regular study is given to other subjects—except in the case of quite unusual genius and quite exceptional vitality.

3. In general, no! Too many try to be gentlemen, men and women of the world first and musicians afterwards. From the standpoint of the art of music, be an ignoramus in all other respects as long as you are a real musician, really cultured in the art of music. There are already in the field too many glib-tongued, glib-penned and glib-mannered people who are not glib enough at their music. Music is, or should be, an art of spiritual revelation, a mystic art. General education develops the conscious elements rather at the expense of the sub-conscious, hence tending to wean away the young musician from that development of his sub-conscious, mystical self so all needful to musical attainment and greatness.

4. Musicians should aim to be musicians rather than either "players" or "teachers." That is to say: (a) all should be able to improvise and be able to write their musical thought on paper with facility (even if those musical thoughts are of no direct value to the world of art); (b)

all should be able to conduct; (c) all should be able to transpose; (d) all should be able to take part in part singing, and should do so, even if possessing unattractive voices; (e) all should be able, to some degree, to write down melodies and harmonies by ear (from dictation); (f) all should strive to spend part of every day sight reading; (g) all should take part in ensemble music as often as possible; (h) all should strive to fit themselves to view the art of music from the inside (from the viewpoint of creators of music) no less than from the outside (from the viewpoint of the performer).

#### NELSON ILLINGWORTH

1. Yes! Positively essential! I have always deplored the attitude of the layman who would make a query of this, since it is the cause of so many failures in music. It will be a happy day for music and the young potential musicians when they realize that you cannot take up the serious study of music later in life and make a real success of it. Not alone have I never met a successful musician who had not built the foundation of his life work by serious study and almost exclusive devotion to it as a youth, but I am convinced that it would not be possible otherwise. This alone should be enough for those who do not wish to court failure or condemn their children to it. While adults feel the need of it, music is essentially the expression of youth and must be wooed then. The all important for the acquiring the technic to express is when

the emotions, mind, muscles and instincts are at their most impressionable stage, the golden age of youth.

2. No, absolutely no, and should not be expected to. Further, it is cruel to the child since it jeopardizes his chances of success in his life work if he is to be a musician, and undermines his constitution if persevered in.

3. Yes. The general education gleaned from the study of life—nature, philosophy and all art which makes for self expression, control and poise. But not the so called general education of the modern crowded curriculum of the schools and colleges. Petty facts soon forgotten after they have vitiated and wasted the precious and never to be had again years of youth. Years that above all should have determined and laid the foundation of the life work to be. For the rest the three Rs, the highways and byways of life and a real bookshelf are the only true source of a general education.

4. As Bernard Shaw so naively says: "Those that can do. Those that can't teach." With the exception of those musicians who have won their laurels as executants and then retired from public work, and those who do not appear in public for personal reasons, music teachers are too often those who have failed as practical musicians. The effect of this is pernicious in the extreme, for how can anyone direct somebody else along a path which they themselves have not been able to find? Alas, this is one of the tragic tracks that lead to the wilderness of musical failure. As Dr. Johnson says, "Every art is best taught by example." You cannot teach somebody else that which you cannot do. It is a farce on the face of it, which too often leads to the tragedy of blighted hopes for the serious student. At best, as one human being to another, they may inspire and fire the students' ambitions to further efforts, and here the influence is of the highest, but not teach them. Certainly no student should study to teach, but should follow the path of every healthy aspiration—to do.

#### Artists in Benefit at Southampton

Marguerite Namara, Rafael Diaz, tenor of the Metropolitan Opera Company, and Henry Souvaine, American pianist, combined to give a gala benefit concert at the Garden Theater, Southampton, Sunday night, August 14. It rained heavily during the day but this did not dampen either the number or the enthusiasm of the audience which kept the artists giving encores until after 11 o'clock. Most of the prominent members of the colony attended and a nice sum was realized which will go toward the memorial which Southampton is raising to honor her local heroes killed in the war.

#### Gifts Honor Caruso and Verdi

Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, has given in the name of the Metropolitan Opera Company 50,000 lire for charity to the Mayor of Naples in honor of the late Enrico Caruso's memory, also giving 30,000 lire to the Verdi Home for Aged Musicians.

#### Bartik at Marienbad

Otokar Bartik, the concert manager and ballet master of the Metropolitan Opera, has been visiting his home city of Prague with Mrs. Bartik. While there he was operated on for an eye affection with successful results, and is now convalescing at Marienbad.



Photo Sol Young



Bain News Service



## HUMAN AND FAUNAL PRIMA DONNAS SHARE THE CINCINNATI ZOO

Ralph Lyford at the Head of an Efficient, if Polyglot, Opera Company—Rene Devries Discovers Cincinnati and Marvels at Its Giraffes, Business Managers, and the Excellence of Its Summer Performances

Cincinnati, August 18, 1921.—Though the MUSICAL COURIER has its own Cincinnati correspondent, at the invitation of the Cincinnati Zoological Garden management, this member of the staff journeyed to the Queen City on a cool Sunday night. Reading the glowing reports of the Cincinnati Zoological Garden Opera that have been published in these columns made this reporter desirous to witness one or two performances, and, though he had to wait until the last week of the eight week season, the enjoyment of awaiting cool weather was amplified by hearing two performances under best conditions.

### CINCINNATI ZOOLOGICAL GARDEN.

In most of the cities of the world a zoological garden is owned by the city. It is not so in Cincinnati. Some forty-five years ago the zoological gardens were established, but during the régime of the Traction Company of Cincinnati (which owned them) they paid so poorly as to go practically into the hands of a receiver. Some five years ago a big campaign was started in the Cincinnati papers asking the citizens to come forward with money if they wanted the Cincinnati Zoological Garden, which had brought fame and renown to their city, to live. It was at that time that Mrs. Charles F. Taft and Mrs. Mary E. Emery made an offer to the school children of Cincinnati and their elders whereby they each would give for five years a guarantee of \$125,000, providing the citizens would raise at least \$125,000. The amount was subscribed. For two years the gardens were run at a loss. In the last two years substantial profits were made—\$7,000 two years ago and \$12,000 last year. This season the gardens will break even, notwithstanding the big increase in expenses. The stock was issued to Mrs. Taft and Mrs. Emery, but not to the citizens, and this was not necessary, since at no time will dividends be paid, as the association was not incorporated for profit and is run only for educational purposes. Thus, if the gardens should ever be sold, those people who paid money would not participate in the sale. This, of course, will not happen, as the guarantee will most likely be again subscribed next January by Mrs. Taft and Mrs. Emery at the conclusion of the five year guarantee, which expires at that time.

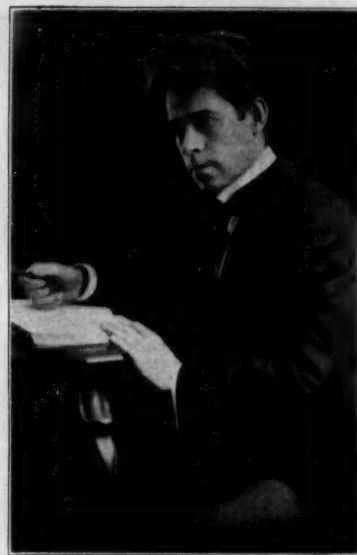
### THE ZOO.

This reporter went primarily—and it might be said even more truthfully—especially to hear the kind of grand opera that has been presented for the past two years at the Zoological Garden, but when he made his appearance there he was shown around by C. G. Miller, business manager of the garden. This gentleman is the type of successful American business man. Though business manager of the opera, he knows nothing about music and is mighty happy over that fact. What interests Mr. Miller is the financial results. If opera draws, he is for opera; otherwise, he would be just as happy to see that kind of entertainment eliminated. So well has the opera at the Zoological Garden drawn from Cincinnati and all surrounding towns that the next season will be lengthened two weeks. Thus, opera will be given at the park for ten weeks and the repertory will be even more extensive than at the present time. But to come back to Mr. Miller. He showed us around the Zoo from gate to gate. Not being a connoisseur of carnivorous animals, this scribe cannot enthuse

over the fact that the Cincinnati collection is one of the rarest in the country. Being still in the flower of youth, we were impressed, however, by the fact that the tallest giraffe in the world has his habitat in these premises; that Mr. Miller refused from the Bronx Zoo a cool \$25,000 for that high necked individual; and that another offer of a similar nature was made by a moving picture company in California for another quadruped. So giraffes are about as expensive nowadays as tenors or coloraturas or even as baseball stars. After showing us all around, Mr. Miller introduced us to his most charming wife and the three of us partook of one of the best dinners we had ever enjoyed at the Pergola Garden Café.

### TIME IS MONEY.

That Mr. Miller is a unique figure, all he thinks about being how to make money for the garden, and to that end he has worked incessantly. While sitting, digesting our meal and smoking a pure Havana cigar, we noticed that the restaurant was, as a matter of fact, a part of the pavilion where the operas are given. We mentioned our thought to our host, who answered that "everything here works in unison." If your table is at the railing, you pay a cover charge that entitles you to see as well as to hear the opera. If you do not care for the opera, at the conclusion of each act you can remove yourself to the rotunda, where jazz music, played by splendid performers of that kind of music, will entertain you even though you do not feel disposed to emulate the hundreds of other dancers. Then, if operas are of no attraction whatsoever to you, you can spend your evening in the gardens dancing at another pavilion, where a jazz orchestra performs from 7.30 until 12. Then there are many other attractions, of which the most popular is the open air ice skating rink, where Broadway favorites, during the opera intermission in the evening and at 3 o'clock in the afternoon, perform to the great delight of thousands who have paid their 25 cents admission, which, according to Mr. Miller, brings a big source of revenue to the garden. At the close of the second act



RALPH LYFORD,  
Managing director and conductor.

as near the real stuff as the prohibition inspectors allow. Then with another twenty-five cents you can, on a very hot night, think yourself at the North Pole by visiting the skating rink, where you can touch snowflakes on the railing placed there especially by the management as an inducement for you to spend your quarter inside. Then you can go home after an excellent opera performance for ten cents—eight cents if you buy five rides—in Cincinnati's beautiful open street cars, which run every ten or fifteen minutes and which bring you back to the center of the city inside of half an hour after a most picturesque ride over green hills; and to make your trip well worth

while you are treated to a cog trip that reminds you of Colorado or California, and this without leaving your seat in the street car. Very picturesque, Cincinnati, the city of the hills, and very picturesque its mode of transportation. If anyone else but the writer should read these lines, one would wonder if this were the first time that Cincinnati was dis-



General view of the park from main entrance.

covered. Not so, indeed; but on each excursion to that remarkable city we wonder why that once Queen of the Middle West was out-distanced by cities that were only babies when Cincinnati was already a grand old mother. The answer is simple—conservatism, but that very conservatism is making Cincinnati today a city built on solid rock and the progressive children of those progressive Cincinnati citizens, now in their old age, are already forging ahead. The Cincinnati Zoological Garden Opera stands among its premier efforts in booming Cincinnati as the old music center that it was less than a quarter of a century ago.

### VERY INEXPENSIVE.

Reading the above, one might come to the conclusion that one would have to spend quite a little money to have an enjoyable evening at the Zoological Garden. The contrary, however, is the case. The price of admission to the Garden is twenty-five cents (twenty cents, if you have a book), the most expensive seat at the opera on the main floor is \$1.00, the cheapest in the balcony is fifty cents; then if you want a dance or two, the price per couple is five cents for each dance, and if you feel warm after that, you can go to another concession and get any soft drink,

### THE OPERA.

The opera could not probably have been projected had not the Cincinnati Conservatory of Music, of which Bertha Baur is the directress, engaged five years ago Ralph Lyford as operatic, counterpoint, and history of music instructor. This young man (Mr. Lyford was born in Worcester, Mass., in 1882) gave with students of the school such remarkable operatic performances that the management of the Zoo approached him a year ago to form an opera company, making him its managing director. Though the artists engaged are the best that can be secured with the money available, the performances are homogeneously good, due to various other reasons than to the principals. The chorus, recruited altogether from amateur singers of Cincinnati, is local only for that fact, as it would be a credit to a professional body of singers. The choristers in general give their services gratis, and those who are paid receive the nominal fee of ten dollars per week. They are trained before the season by Mr. Lyford, who, during the season, relinquishes that task principally to Frank Waller, a long-time friend of Lyford, with whom he was associated during their stay with the Boston Grand Opera Company.

Lyford is so well known to musicians that a biography of his seems out of place, yet he has done so much for Cincinnati and for the opera cause in general that space will be given to present all his titles. A pupil of Arthur Nikisch and Richard Hagel, he conducted during the season 1906-07 at the Stadt Theater in Leipzig. Returning to America in 1907, he joined Henry Russell's San Carlo Company for a tour of the States. He also conducted with the Boston Opera Company, with which organization he remained for five seasons in Boston and Paris. For three successive spring seasons he was with the Aborn English Grand Opera Company, conducting with that organization no less than 120 performances of the standard repertory. In 1915-16 he was engaged with the Pavlowa ballet and Boston Opera Company under Max Rabinoff. A splendid routine conductor, Mr. Lyford proved himself an excellent executive, one who understands the opera game from A to Z, to whom every department is as clear as an open book, who treats his artists as he wants them to treat him and who gets from the Cincinnati Symphony Orchestra



CINCINNATI ZOOLOGICAL GARDEN OPERA COMPANY

Front row, left to right, three girls from Mme. Daganova's Ballet: Imogen Ignatius, Gladys Keck, Alice Holcomb. Seated, left to right: Jean Barondess, Henrietta Wakefield, Ralph Lyford, Regina Viorino, Mrs. Clara Thomas Ginn, Mrs. Ralph Lyford. Third row, standing, left to right: F. L. Waller, Salvatore Sciarretti, Mario Valle, Italo Picchi, Natale Cervi, John Niles, Greek Evans, Romeo Bascucci.



(which furnishes the accompaniment for the opera) even better results than their conductor during the regular symphonic season. Though an American in the best sense of the word, Mr. Lyford believes that opera, unless written by an Englishman or an American, should be given in Italian or French, and with that thought well imbedded in his mind he presented all the repertoire this season with the exception of "Hänsel and Gretel" (which was sung in English) in either French or Italian.

#### THE REPERTORY.

During the eight-week season the patrons were attracted by an elaborate repertory, comprising "The Tales of Hoffmann," "Faust," "Don Pasquale," "Lucia," "Aida," "Lohengrin," "Othello," "Hänsel and Gretel," "Carmen," "Trovatore," "The Barber of Seville," "Rigoletto," and "Cavalleria Rusticana."

#### THE COMPANY.

Mr. Lyford surrounded himself with excellent artists. As his assistant he chose Frank Waller and as conductor of concerts Modest Alloo. The sopranos in the company were Regina Vicarino, Jean Barondess; contralto, Henrietta Wakefield; mezzo, Elinor Marlo, for leading roles; smaller roles in the soprano department were given to Clara Gimm, Marcella Menge, Martha Doerler, Helen Kessing, Nettie Howard, and in the contralto department the minor roles were entrusted to Margaret Bentel; the tenors were Salvatore Sciarretti and Romeo Boscacci; baritones, Mario Valle and Greek Evans; basses, Italo Picchi and Natale Cervi; second tenors, John Niles and Gordon Whittaker; second baritones and bass, Luther Richman, Vernon Jacobson, and Laurence Wilson. The premiere danseuse and ballet mistress was Mlle. Daganova, with a corps de ballet of sixteen ballerines; the chorus counted forty-two members; the orchestra, forty members of the Cincinnati Symphony Orchestra, and the stage manager, Alexander Puglia.

#### OTHER ATTRACTIONS.

Before reviewing the performances to which we listened on Monday and Tuesday, August 15 and 16, it might not be amiss to state that the attractions at the Zoological Garden are numerous and varied before and after the operatic season. Thus, Business Manager Miller has to get talent for a sixteen-week season. During the five weeks preceding the opening of the opera season, band concerts were given by various famous organizations. Next week Tony Sarg's Marionettes will furnish the programs and they will be followed by Howard Garriss' and his Uncle Wiggly's Animal Pictures. Zoo Follies in Picturesque Pastimes will be presented between August 28 and September 10. Lubovska with her great American ballet will be at the park for a week, also Anita Carranza, the Mexican soprano, niece of the Mexican President, and the last week will be given to the Russian Isba Trio.

#### "FAUST," AUGUST 15.

As already stated, the journey to Cincinnati was for the purpose of ascertaining personally if all the glowing tributes heard about the Zoological Garden Opera were bona fide. Hearing the entire company, with the exception of one or two principals in the presentations of "Faust" and "Lucia," the writer's humble opinion is that Ralph Lyford has brought together a splendid company of singers, ably seconded by a splendid orchestra, competent, chorus, excellent ballet and most adequate scenery. The Cincinnati Zoological Garden does not try to impose on its clientele and probably for that reason the "Faust" performance was not announced as given in French, Italian or English. It was only billed as "Faust," an opera in four acts and prologue by Charles Gounod. The librettist's name was omitted and the explanation was furnished when after the Prologue, which had been sung by Boscacci and Picchi in Italian, Louis Johnen as Wagner began to sing in French, Eleanor Marlo, the Siebel, followed suit and sang in the original text to which Gounod had writ-

ten the music; likewise the Marguerite and the Martha. Mario Valle was another who sang in Italian. Though the language in which an opera is written should make little difference to music-lovers, the mixture of languages should be omitted, as to those who understand the text, the melange is exasperating. So-called propagandists for opera in English, most of whom are seekers of free publicity, always bring forth the fact that in foreign countries grand operas are sung in the language of the country and not in the original text. This is true, but it is also true that nowhere in the world are there such opera companies as in America, and this is due in a great measure to the fact that operas are sung here in the language to which the composer wrote the music. Russian singers will tell you that Russian operas already given in this country and others that are soon to be produced, would be better received if sung in the original text rather than in the French translation.

All this brings back to mind the performance under review, which should have been sung either in French or English, but not in Italian. The cast was homogeneously good. Jean Barondess was the Marguerite. Though little known as yet in this part of the world, Miss Barondess has already won marked success far away from her native land. She sang with leading opera companies in South America and is one of the most talented pupils of Nikolas Sokoloff. Her singing of the "Jewell Song" and the "King of Thule" aria was received with thunderous plaudits and her popularity was evidenced all through the course of the evening by the generosity of the public in giving her her just due. Her singing, phrasing and acting were all that could be desired.

Romeo Boscacci, who, we were informed, sang among other roles those of Lohengrin and Othello, must know how to control admirably his voice, as on first acquaintance it sounded extremely light, and it is said that on the contrary it takes on such volume

(Continued on page 33.)

# ALTHOUSE

Leading Tenor Metropolitan Opera Company

## ASHEVILLE FESTIVAL



© Mishkin, N. Y.

PIERRE V. R. KEY, eminent Music Critic of New York City and brought especially to Asheville to review the Festival, after his first hearing of Althouse, found considerable to commend, but—"I EXPECT ONE DAY IN THE NOT DISTANT FUTURE TO SEE MR. ALTHOUSE SINGING WITH GREATER RESTRAINT, SO THAT HIS FORTES GIVE TO THE LISTENER MORE THAN THEY NOW DO, A FEELING OF ABSOLUTE COMFORT. WHEN THESE MATTERS ARE ALL BROUGHT ABOUT AMERICA MAY TAKE PRIDE IN AN INDIVIDUAL TENOR PRODUCT. FOR MR. ALTHOUSE HAS THE VOCAL EQUIPMENT, THE SINGING TALENT, AND THE INTELLIGENCE TO GO VERY FAR; THE REACHING OF THIS DESIRABLE OBJECTIVE WILL BE LARGELY A MATTER OF INDUSTRY, EXPERIENCE, AND TIME."

### THREE DAYS LATER, AFTER HEARING ALTHOUSE IN "FAUST"—Mr. Key was moved to write as follows:

"So, for my part, I am content. I found my time well spent. Incidentally, I listened to an interpretation of the Faust tenor music which commands my very deep respect for the singing of Mr. Paul Althouse, who stood shoulders above his confreres, artistically.

"Mr. Althouse gave a satisfactory account of himself on Tuesday evening, but last night he touched his best mark of the previous occasion and held to it throughout.

"I am willing to confess frankly that

I had not expected for a long time to hear Mr. Althouse attain to such admirable restraint and artistic discretion as he revealed on this occasion. In the comparative freedom of the voice emission, in the preservation of the line of the phrase, the mood of the moment, and clarity of diction, the Metropolitan Opera tenor surprised me.

"And his legato was never once deserted. It was the singing the listener could enjoy thoroughly because it ap-

peared physically easy. There was no undue forcing worth mentioning. If last night's accomplishment can be maintained for the future (with the gradual improvements which should always come in any serious attempt to grow) Mr. Althouse would seem to have started on his way to the goal we stated last Wednesday seemed possible for him to attain."—Pierre V. R. Key in the Asheville Times, Asheville, N. C., August 13, 1921.

HAENSEL & JONES, Managers  
Aeolian Hall, New York City

### Hans Hess Talks on Cello Teaching

It was a rare treat, that afternoon with Hans Hess, the cellist, in his studio. It is always a rare treat to find one's self in the presence of such a master personality for an hour or so. We have, at different times, had the pleasure of a few moments' conversation with Mr. Hess, and we have noticed that we always carry away impressions and ideas which keep us busy thinking for some days afterward. Mr. Hess' circle of intimate acquaintances and pupils will know this feeling without any explanation. In fact, it is a feeling which does not lend itself to explanation. The multitudes of people who have attended his recitals have always felt the charm of his personality in his playing, for it has swayed them all. No wonder that this man, who has such a remarkable power to make people think, both in his presence and afterward, has achieved the highest success as a teacher. What an opportunity it is to study with such a man!

We had obtained permission to sit by for an afternoon in the studio and observe the process of a cello lesson. Mr. Hess has found it necessary to cut down the time given to teaching, as concert work has demanded more and more of his attention, until at present he is in his studio only two days of each week to receive his pupils. His classes are made up of cellists in every stage of development, from the clumsy beginner to the finished artist. Noticing the difficulty with which a certain beginner seemed to be contending for mastery of some of the first steps, we resolved to put a question when the first opportunity presented itself. It should be said, in justice to beginners, that the cello is a very reticent instrument, yielding its confidence only after long and assiduously cultivated acquaintance. In an interval between lessons we said: "Mr. Hess, it seems strange sometimes that a man busy in the affairs of his art to the extent you can afford to give the time and effort that some backward beginners require."

As usual, we were amply rewarded by the answer: "Mr. Burns, beginners are my own most valuable lessons. They impress upon me constantly the vital importance of doing things always exactly the right way in playing. By watching and studying them and by observing just which tendencies invariably lead them into trouble, I am more able to keep my own playing absolutely clean. And another thing: I never accept a pupil until I am entirely convinced of two things—that he is, first, thoroughly in earnest about learning to play the cello, and, next, that he has the faculty of getting down to hard work and staying at it. Other considerations do not amount to much, but with these two, awkward and backward as he may be at first, he will master the difficulties of the instrument in time. You see, a pupil progresses only in proportion to the effort he himself expends. He comes to me for lessons which are suggestions about how he should work to the best advantage, but it is the quality of the work he does for himself that decides how far or how fast he will progress. I cannot afford to waste my time, Mr. Burns, on impossibilities, for my success as a teacher depends upon the success of my pupils, but by applying the rule I have given you, I have been able to select the kind of students that do themselves credit and do me credit."

"Have you ever considered," Mr. Hess went on presently, "the difference between the genius and the prodigy?" We had done so, but were anxious to hear his definition, and indeed we were more satisfied with it than our own:

"My idea of genius," he said, "is a great capacity for hard and intelligently directed work, leaving results to take care of themselves. The pleasure of a person of genius is in being busy, at work upon the thing that interests him, and he is not impatient about the result because the accomplishment of the result would stop his work. This means that the genius finds accomplishment costing him infinite labor, while the prodigy finds things coming his way very easily. But you can see that the prodigy misses the really big point of the matter. And what is the result after five or ten years? The genius is still at work and still progressing, and the prodigy forgotten long ago. I will show you a poem that says what I mean in another way," and he handed me a slip of paper on which were the following verses:

"How soon," the pupil asked of me,  
"Will I become a master?"  
"I practice very hard," said he;  
"I think I should go faster."

"The eternal query this, young friend,  
I answer, asking you to hear  
What one old teacher said to me  
As, facing him, I filled with fear."

"Watch Mother Nature, slow old poke,  
And you will see it's true, b'gosh,  
She takes a life time for an oak,  
But just a month to grow a squash."

Mr. Hess' cure for all ills in learning to play the cello is hard work. A certain student complained that the finger work in a certain exercise made his arm ache. "Ah!" said Mr. Hess, "I know now what you need." The student looked up with eager attention. "Just a lot more practice on your cello," was the answer, and we heard the same remedy advised for many other complaints.

The whole matter of learning to play the cello, Mr. Hess assures us, is mental training; the same problem as in learning anything else. As soon as the mind grasps the details of doing a thing, you can depend upon it that the machinery of arms, hands and fingers will be able to do it. Practice, then, is as much for the purpose of developing the

power to think clearly and quickly as it is for the benefit of strengthening the hands and fingers. Mr. Hess' pupils are plentifully enjoined to "think" during their lessons and their practice, and he always finds an effective method of impressing a point that needs attention. For instance:

In order to be sure that the mind was at work during a certain technical study Mr. Hess asked a pupil to count aloud while playing it. The student remonstrated, saying that she had caught a severe cold and found great difficulty in trying to talk. Mr. Hess showed great concern.

"Why, how did you catch the cold, Miss H.?"  
"I think I must have slept too near an open window the other night."

"But colds are dangerous, Miss H. What are you doing for it?"

Upon which full information was forthcoming about what remedies had been applied, and with what success. Then Mr. Hess said:

"Now, Miss H., you have talked considerably more than I have asked you to do in counting this exercise. Please count aloud and proceed."

And it had all the effect desired.

B.

### Adelaide Gescheidt Enjoying Vacation Trip

Adelaide Gescheidt has travelled 6,000 miles since July 17, when she closed her studios in New York and started out on her well earned vacation. In a letter to the MUSICAL COURIER, Miss Gescheidt says: "Have diverged entirely from my teaching in this wonderful tour of our great and glorious middle West and Pacific Coast. If one has gone

"Miss Peterson is gifted with a voice of such superb beauty that she was able to turn from the most exacting of operatic airs to the simple, haunting songs that were made immortal by such great singers as Patti and Lind."

—Douglas Daily Dispatch.



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### MAY PETERSON

SOPRANO

Metropolitan Opera Company

Concert Direction

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Mason & Hamlin Piano Used

through this experience of the thrill of seeing Yellowstone Park filled with the phenomenal manifestations of freak things like geysers, boiling paint pots—colorful beyond comparison—canyons, mountains, everything imaginable is greatest in the world, no doubt. When one railroads through the Royal Gorge of Colorado and looks up from below and about, it would seem as if a giant sculptor had struck right and left with his chisel and hewn out enormous pictures of cathedrals, houses, monuments, people and animals. It is truly awesome. Here I am now in Southern California, amid orange, lemon and olive groves. It is almost monotonous not to have more variation in climate, however. Am bending eastward now and will visit the Grand Canyon of Arizona where another thrill is expected and then on to Chicago where I shall take the four days' sail on the Great Lakes and then one week in the Adirondacks to think about it all."

Miss Gescheidt will reopen her New York studios for a more important season than before about September 6.

### Palmgren to Make New York Debut

Selim Palmgren, the noted Finnish composer, will appear in the United States this year in a series of piano recitals, his New York debut being scheduled for October at Aeolian Hall, where Mme. Mikki Jaernnefelt, also of Finland and a noted concert soprano, will appear later.

### Clemens' Series of Recitals in New York

Clara Clemens, the soprano, daughter of the late Mark Twain and wife of Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, will be heard in a series of recitals in New York this season, specializing in her program songs of Brahms sung in English.

### Ruth St. Denis and Ted Shawn Partners

Six years ago when Ruth St. Denis married, varied were the comments of the press and the public. Since that time there have been rumors of separations and divorces, but all without foundation or reason, for the only separation has been that imposed by Mr. Shawn's entering service and Miss St. Denis' last Eastern tour.

The marriage as every one knows was a love match, and Eddie O'Day, in his summing up of the attitude of Ted Shawn toward Ruth St. Denis, says: "Yet is Ted torn between true worship and idolatry! He scarcely knows at times whether the religion or the priestess is worthier of his worship. He was moved to admiration and tears the first time he saw Ruth St. Denis dance: 'I date my artistic birth from that night,' he says. They have been married seven years, and he writes: 'Now I am more truly at her feet than ever.'"

Ted Shawn has a great and consuming ambition to take his place among the artists of his time. He has a keen desire for the applause and the admiration of his fellow artists and his followers, but first and foremost he has desired above all else that his work should win from Ruth St. Denis the stamp of approval. At last the time has come. Ruth St. Denis has said that Ted Shawn is an artist—a great dancer—and ready to appear in that most trying of all places the concert hall; to win by his own efforts and upon his own merit the approbation of his public.

Ruth St. Denis has been the inspiration under which Ted Shawn has grown and developed into the splendid dancer whom we see today, but on the other hand no young artist has ever been placed in a more trying position. Overshadowed by a world famous personage, contrasted continuously with her art and forever placed in the background, accessory to the brilliant performance, but receiving only his small portion of applause. This coupled with a tremendous urge to show Ruth and the world, have been the stepping stones to Ted's success and no stepping stones have ever had sharper edges. Ruth St. Denis has been a loving but relentless critic and Ted has had plenty of ideas of his own, and yet there has been love enough, understanding enough and faith enough to weather it all. Today they are standing closer together, working more harmoniously than ever before, notwithstanding the fact that the world has said that it could not be done.

The possibilities which Ruth St. Denis saw in the unknown Western boy have grown, developed and flowered through her generosity and her big-spirited sharing of honors. Much has been given to Ted Shawn, but what Ted Shawn is today he has earned the right to be and that through ceaseless work and tremendous ambition.

Ruth St. Denis is the spirit of youth personified and Ted Shawn, taking a man's place in the world, doing a man's work, is at heart a Faun. This pair, pagan in their love of beauty, devoting their lives to the dissemination of the cult of beauty, serving it early and late with an undying devotion, find no parting of the ways opening up before them.

But after all the love life of these artists differs little from the love life of the artisan, and days go by in working and playing, living and loving, giving their best gladly and freely, simple and sincere and grateful that fate has chosen them to be the torch bearers of beauty, making life brighter for their fellow men.

J. S.

### W. H. M. C. Entertained by President

On Friday, August 5, the lovely summer home of Jane Cathcart, president of the Washington Heights Musical Club, was again the scene of a delightfully informal gathering, when Miss Cathcart and Ethel Grow entertained members of the club and their friends. Among these who were present and added to the enjoyment by excellent musical numbers were Louise Mechans, Althea Morrison, Anita Wolff, Ruth Barrett and Hermance Mercier.

After closing her home in Hasbrouck Heights, Miss Cathcart and Miss Grow are to spend two weeks at Southampton, L. I., before returning to New York to resume their work. From present indications their season promises to be an extremely busy one.

### Laurenti, Cooper and Hart-Bibb at Ocean Grove

Owing to the indisposition of Jeanne Gordon, who was scheduled to appear at the Ocean Grove (N. J.) Auditorium on Thursday evening, August 18, Mario Laurenti, baritone of the Metropolitan Opera Company; Charles Cooper, pianist, and Katherine Hart-Bibb, soprano, gave great pleasure to a most enthusiastic audience. Each artist in turn was compelled to respond to encores at the close of the program. The consensus of opinion was that it was one of the most satisfactory concerts given there this season. Manager Faulkner stated that it was his desire to bring this trio back for a concert next season.

### Samoiloff in Brazil

Lazar S. Samoiloff, teacher of many concert and opera singers of reputation, is in Rio de Janeiro, Brazil, where he attends to the vocal wants of leading artists of the opera there, including Raisa, Rimini and others.

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN  
Director of Music in the Public Schools of New York City

## THE PUBLIC SCHOOLS OF RICHMOND, IND.

A Report Written for the Musical Courier, by Joseph E. Maddy, Supervisor of School Music

Richmond, Ind., a city of some 28,000 inhabitants, has long been known as a leader in school and community music. As early as 1900 Richmond boasted a high school orchestra as well as an excellent school music course under the direction of Will Earhart, who has since become one of the foremost directors of school music in America. Mr. Earhart believed that there should be some means provided for the continuation of musical activities carried on in the schools so that the adults of the community might enjoy the fruits of their musical knowledge gained in the public schools; so he organized a community chorus and a community orchestra, which have become permanent institutions and material factors in the development of a musical atmosphere in the community. This has done more to stimulate an interest in good music and to enlist the support of the community, school board and teaching force than any other thing.

### SCHOOL OWNS INSTRUMENTS.

The Richmond Senior High School, numbering about 1,000 students, owns thirty-four orchestra and band instruments, none of which were paid for by the school board. Some of these instruments were bought with the proceeds from concerts given by the music department and others were donated by business men, while still others were

[The Musical Courier is glad to record the success which Mr. Maddy has enjoyed by bringing the school music of Richmond, Ind., into direct contact with the musical activities of the community. As he expresses it himself, under such conditions success is inevitable.—Editor's Note.]

purchased by the community orchestra, which is now called the Richmond Symphony Orchestra. The instruments owned by the school include cellos, violas, basses, French horns, oboes, bassoons, kettle drums, tubas, trombones, English horn, baritone horn and

drums. Last fall, when the students were clamoring for a school band, I told them they could have one if they would produce two tubas and a baritone horn and a set of uniforms. The student council immediately undertook the task, and we now have a twenty-eight-piece band fully equipped and uniformed.

### TWO ORCHESTRAS.

The Senior High School now has two orchestras, the Senior or advanced orchestra of fifty members, and the Junior orchestra of forty-eight members, each meeting twice a week after school for rehearsals. Students who enter the senior orchestra must have had at least two years of orchestral experience. The instrumentation is limited to twelve first violins, twelve second violins, and other instruments to balance. The instrumentation at present includes twelve first violins, twelve second violins, two violas, four cellos, one bass, two flutes, one oboe, 1 English horn, four clarinets, one bassoon, two horns, four cornets, two trombones, tympani, two drummers and piano. Students receive no credit for orchestra work unless they maintain a good standing and grade for three years. Orchestra pins are awarded each year to those who have maintained passing grades in all their subjects in addition to their orchestra work. At the end of the first year they receive a bronze pin which is exchanged at the end of the second year for a silver pin, and at the end of the third year this is replaced by a gold pin which becomes the property of the student. The repertoire of the senior orchestra consists of standard symphonies, overtures, suites and standard professional orchestral literature.

The junior orchestra is composed of students who are ineligible for the senior orchestra, either because of lack of experience or ability or because there is no opening for them. The repertoire of this orchestra consists of easier arrangements of standard orchestral literature.

All members of both orchestras are required to practice six hours a week and take one lesson a week, and to hand in a written report every six weeks attesting to this and signed by parent and teacher.

### VOCATIONAL COURSE.

The chorus work in the high school consists of a general chorus of 380 and a picked chorus of seventy-five, each chorus meeting once a week. The general chorus is for community singing while the picked, or "Apollo," chorus is devoted to oratorio and cantata work.

One of the features of our high school work is the vocational music course, in which students are given full credit for outside music lessons. In order to get this credit the students must enroll in the course, which includes one year of music history, one year of music theory and two years of harmony. They must practice at least nine hours a week, for which they are allowed a period a day for home practice. They are given blanks to fill out each week, giving the practice time, lesson grade and texts studied, which must be signed by both teacher and parent. Examinations are held at the end of each semester, when the examiners may ask to hear played anything listed as having been studied. To graduate from this course the students are required to write a composition and orchestrate it for performance by the senior orchestra at the graduation recital, at which each graduate must also perform a solo

piece. Pupils are admitted to this course only upon recommendation from a private music teacher, thus to a large extent eliminating pupils who lack the talent to become professional musicians.

### JUNIOR HIGH SCHOOL MUSIC.

Two hours of music a week is required in the first two years of the Junior High School, while in their third year pupils must elect either music or art for three hours a week. The Junior High School has an orchestra of forty-five members meeting for rehearsals twice a week after school. There is also a music study club, which meets one hour a week for the study of great composers and their works. The ninth grade chorus classes have a program by the students every two weeks, which has proven an excellent incentive for individual study. The class gives a public performance once a year, usually a cantata, accompanied by the school orchestra and with soloists chosen from the class.

### GRADE SCHOOL MUSIC.

The grade schools have fifteen minutes of music daily, with supervisors' visits every two weeks. Sight reading and individual singing are begun in the first grade and monotonies are practically eliminated by the end of the second grade. Violin and piano classes are maintained at each school and are taught by local private teachers under supervision of the music department. The pupils pay fifteen cents a lesson and are required to pay a semester in advance. Pupils who are unable to pay for lessons are given scholarships depending upon their talent and perseverance.

Each school has an orchestra which is in charge of a grade teacher. They practice once a week and are drilled by a supervisor every two weeks. These orchestras are made up mostly of violins and piano, with an occasional wind instrument or cello. Every school has plenty of violin players, because our violin classes have been running for three years and have been very successful. The grade school orchestras are all given the same music, with the same assignments week by week, and they are combined for public performances once or twice a year, when one combined rehearsal preceding each concert is sufficient. The individual orchestras number from six to twenty players each. The orchestras practice after school, while the instrumental classes are generally held during school hours.

### MUSICAL FESTIVAL.

In May of this year a school and community music festival was presented, which covered the work of the year in all departments. The grade schools presented a cantata with a chorus of 1,100, accompanied by the combined grade school orchestras. The violin classes were combined and gave a demonstration of their work. The Junior High School was represented by its orchestra and glee club, while both high school orchestras were given an appearance and the high school Apollo chorus gave a cantata, accompanied by the senior orchestra with student soloists. The Richmond Symphony Orchestra and the Adult Festival Chorus were the community's contributions to the festival. The symphony orchestra has fifty members, with complete instrumentation and the festival chorus numbers 300 singers. Both organizations are under the direction of the supervisor of music—a very excellent arrangement which insures harmony and cooperation among the musical interests of the community. If every music supervisor would take an active interest in the musical activities of his community he would find that the community would support school music to a much greater degree than otherwise.

The Richmond Symphony Orchestra is made up almost entirely of former members of the high school orchestra. The members receive fifty cents per rehearsal, providing there is no deficit at the end of the year. The business men of the city support the orchestra and the orchestra in turn assumes the responsibility of the May Festival.

The symphony orchestra was reorganized last fall, when three local business men's clubs agreed to sponsor the enterprise. Three appointees from each club made up the finance committee, whose duty it was to cooperate with the Orchestral Association in the management of the orchestra and festival. A budget was outlined, calling for \$3,500 to cover the expense of three symphony concerts and a May Festival of five concerts. Members of the clubs were given season tickets to sell and the success of the enterprise was practically assured before the season began. In addition to carrying the season through without a deficit the association purchased over \$1,000 worth of equipment and had a small surplus at the end of the year. During the May Festival subscriptions were received for next year's course amounting to nearly \$2,000. The secret of our success lies in the splendid cooperation of the schools, the community and the musicians' union. If there were opposition from any source I failed to learn of it. With these conditions existing, success is inevitable.

### FUTURE PLANS.

Next year the High School Senior Orchestra will become a major subject with full credit for five one-hour rehearsals a week during school hours. The general chorus will be divided into six groups for training one hour a week, with one community sing a week. A third assistant supervisor will be added, and wind instrument classes will be started. The symphony orchestra is striving for a \$10,000 guarantee fund with which to finance a season of six symphony concerts, six free children's concerts, a larger May Festival and a Christmas oratorio concert. I might add that the Board of Education is to have a hand in the management of the symphony orchestra next year, which will be the final stitch in sewing the school and community music into one harmonious whole.

Since boards of education are governed by public sentiment, my only advice to supervisors is to tie the school music up with the community as closely as possible; the closer the tie the more support the music department will receive from the community through its agents, the school board and the superintendent.

### Hans Hess' Early Dates

Hans Hess, the well known cellist, will no doubt have a very busy season. Among the early dates already booked are Kankakee, Ill.; Kenosha, Wis.; Hot Springs, Ark.; Port Arthur, Tex.; Baker, Ore.; Spokane, Wash.; College Place, Wash.; San Francisco, Cal.; and Yuma, Ariz. Mr. Hess is making plans for a Chicago recital.

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## ALICE GENTLE "A GREAT ANITA"

Herman Devries and Edward Moore Acclaim Her Portrayal of the "La Navarraise" Role

During the season just passed—a season spent by Alice Gentle on the Western coast—the press has generally united in praising her as the greatest singing actress of this time.

This opinion is concurred in by two eminent scribes of the Chicago press, namely Edward Moore of the Chicago Tribune, and Herman Devries of the Chicago American. That of the latter is certainly of interest for he was "The General in the premiere performance of 'La Navarraise' which took place at Bordeaux, April 8, 1895, with Massenet conducting and DeNuovina in the title role. Mr. Devries also sang the same role when the opera was presented at the Opera Comique, Paris, in October of the same year. Calve sang Anita at that time. In view of the above the following criticism is of interest:

"Last night brought Alice Gentle in the title role of 'La Navarraise.' I have had the opportunity of hearing the celebrated interpreters of the role of Anita, among them Calve, DeNuovita and Nina Pack, under the direction of Massenet himself. Last night Miss Gentle made me forget them all. She sang and acted with an emotional intensity, a passionate abandon that was heart gripping."—Herman Devries in the Chicago American.

Edward Moore, in the Chicago Tribune, said this: "Geraldine Farrar came to Chicago yesterday morning to take a lesson in opera; and a very good lesson she received. Alice Gentle, last night's Anita ('La Navarraise') gave about as stirring a representation of grand opera as one is likely to find these days. Miss Gentle has gifts; among them is a voice that can make an ordinary melody sound better than it is, and the ability to put a thrill into a situation that would ordinarily be classed as operatic melodrama. Consequently she had the audience (an enormous one) upon the edge of its collective seats during the performance and relaxing into explosions of applause afterwards. Miss Farrar watched the performance and pronounced herself delighted with Miss Gentle, afterward going back to congratulate her. She is on her way back to New York this morning. The lesson has been taken."

Regarding Miss Gentle's portrayal of Carmen, Mr. Moore also said: "Miss Gentle's Carmen, as she sang and acted it last night, is something worth getting acquainted with. It fills the eye and delights the ear. It has charm and an enormous amount of it which is not only a pleasure to her beholders but also dramatically correct as well, since Carmen was one of the original vamps. Miss Gentle's voice puts an extra burnish on the golden music of Bizet. She is expressive with face and gesture; but even at the moments of highest excitement she never makes an unnecessary gesture. Wherefore she set a pace for the performance that was enough to stimulate the beholder. It had speed that did not degenerate into a breathless rush. It had poise and accuracy, snap and fire."

## Ethelynde Smith's Season Begins in October

Early in October Ethelynde Smith will start singing her way across the continent for the third time. Her tour opens in Pennsylvania and is routed via the Northwest, thence down the coast to Los Angeles, and East by a southerly way. Almost half of the engagements already closed are return dates, and some are third recitals under the same local management. The trip will last over two months, in fact nearly three, for dates are still coming in. In January, Miss Smith will make her sixth Southern tour, which will be followed by appearances in New England and other Eastern States. In early April there will be a trip to the Provinces and eastern Canada, followed by engagements in the West.

## May Leithold Scores at Willow Grove

May Leithold recently sang with much success with orchestra at Willow Grove Park, Pa. At her first concert her aria was the "Una Voce Poco Fa," from "The Barber of Seville," after which she gave "O, Promise Me" as an encore. Her second appearance found her singing the "Queen of the Night" aria from the "Magic Flute" before

an audience which numbered thousands of people. "Carry Me Back to Old Virginia," sung as an encore, was so well received that it had to be repeated.

## The Rogers at the French Battlefields

Mr. and Mrs. Francis Rogers, who are in Europe for the summer, recently returned to Paris from a visit to the battlefields of the Aisne, Chateau Thierry, Belleau Woods, Chemin des Dames, Soissons and Rheims. Just before they left Paris, on August 9, they gave a program of French songs and recitations in Anizy, a little town all but utterly destroyed during the war, to which the more courageous of the inhabitants are returning and trying to reestablish their homes. The concert was given in the hut of the American committee for the devastated regions before the mayor, the curé, about seventy-five natives, and a half dozen Americans of the committee. In view of the ruin on every hand and the histories of every one in the audience, perhaps no other concert ever was held under similar

conditions. It was like giving a concert amid the ruins of Pompeii.

Mr. and Mrs. Rogers will sail for home on the steamship America on September 12, and the former will reopen his New York studio on September 26. Before leaving France they will visit the school of music at Fontainebleau and also go to the Rhine to entertain our boys there under Y. M. C. A. auspices.

## A Program of Foerster Works

The evening program given by Wassili Lepa and his orchestra at Willow Grove Park on August 5 was devoted to the compositions of Adolph M. Foerster, and included "Festival March," prelude to "Faust," air for G string, "Spring Wanderings," aria for soprano—"Hero and Leander"—and "Nuptial Feast," the last mentioned heard for the first time. Marie Stone Langston sang the soprano number in a dramatic manner and was exceedingly well received.

## Haywood Normal Classes Crowded

The accompanying photograph shows a normal class at the Haywood Institute pausing, during intensive study of the "Universal Song" course for voice culture classes, long enough to pose for the camera man. The course, which is especially adaptable for use in high schools and

of presenting the complete course, the "Universal Song" text material was used, supplementing other courses.

Mr. Haywood during the past season demonstrated the course before both the National and Eastern Conferences of Public School Music Supervisors, also in eleven eastern cities. And, unable to leave his New York studios except for week-end trips, was compelled to defer accepting invi-



A HAYWOOD INSTITUTE NORMAL CLASS

In the above picture, reading from left to right, are: First row, seated: Dorothy Higgins, Worcester, Mass.; Cecelia Bainton, supervisor, of Boston; Florence Reichert, vocal teacher, of Glenside, Pa.; Mrs. Frederick H. Haywood; Jeanette Love, vocal teacher at Ethical Society School, of New York; second row: Venita Dudgeon, supervisor, of Fairmont, Va.; Florence Basler-Palmer, vocal teacher, of Omaha; Lewis Stookey, supervisor, of Morristown, Tenn.; Emily Reife, supervisor, of Chattanooga, Tenn.; Frederick Bailey, vocal teacher, of Worcester, Mass.; Marion Flagg, supervisor, of DuBois, Pa.; J. Uly Woodside, of the Institute teaching staff; Frederick H. Haywood, director of the Haywood Institute and originator of the "Universal Song" Course; J. Oscar Miller, head of vocal department, Greenville (S. C.) Women's College; Minnie F. Owens, vocal teacher, of Wichita, Kan.; B. N. Scudder, supervisor, of New York City; Irene Wilder, concert singer and teacher, Burlington, Vt.; George H. Wilder, director Wilder School of Music, Burlington, Vt.; Mrs. Frederick Bailey, Worcester, Mass.; Francis Griffith, vocal teacher, University of Alabama; Wilhelmina Baldwin, vocal teacher and authorized representative of the Institute, who has conducted a "Universal Song" Class at Hunter College Summer Session.

as an auxiliary for private teachers of singing, has attracted wide interest and favorable comment.

The enrollment in this year's summer normal classes at the Haywood Institute increased over that of last year 300 per cent. At the Utah University, Salt Lake City, summer school, nearly one hundred teachers took the course under the instruction of Stella Paul Bradford, an authorized representative of the Haywood Institute. In several other schools, where a crowded curriculum did not permit

tations to demonstrate in other cities and before several State Teachers' Associations. The first week of November he has set aside for lecture-demonstrations before the Wisconsin Teachers' Association at Milwaukee, at Northwestern University, and for Music Supervisors in Chicago.

For next year Mr. Haywood is planning several normal centres convenient to those teachers desirous of availing themselves of instruction in the authorized presentation of the course but unable to spend a month in New York.

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## JOSEPH PACHE DREAMS OF AN ARTIST'S PARADISE

**Veteran Director Discovers Ideal Retreat in Blue Ridge Mountains—Wishes to Share It with Others, But Doesn't Like Loafers**

Where the Western Maryland Railroad winds its way toward Blue Ridge summit, two miles distant from the State sanatorium, to the left side of the railroad, and high on a mountain peak, there floats a huge American flag in front of a stately looking house. It is Valley View Manor, the summer home of Joseph Pache, of Baltimore. For twenty-seven years he has wielded the baton as director of the Baltimore Oratorio Society, the Woman's Philharmonic Chorus, and for many years he has conducted the music festival at York, Pa.

"I went to Europe every year before the war, I have enjoyed the acquaintance and friendship of men of importance in art and science in nearly every European country, but now it is all different," said Mr. Pache when asked how he was enjoying himself.

"Many of my friends are dead, others have suffered physical and material loss, and the national troubles between the different countries have put a damper on international friendships.

"Old Germany, as I knew it, is dead. The new Germany does not please me, and to go there on a visit would make my heart ache; so by a mere chance I have found a place in the western Maryland mountains which Dr. Backus, of New York, now of Los Angeles, and author of 'Telosophy,' described thus: 'This is heaven—and here I shall come one fine day and write a book which I have in mind.' And that distinguished lady, Mme. De Lagnel, from Washington, one day coming to the porch exclaimed: 'I have looked for many days for a place to spend the summer—this is Paradise.'

"Yes, it is a nice place, this retreat of mine—it is a place where a troubled mind and shattered nerves can recuperate from the strife of life—up here on the mount, strolling between the rocks and under gigantic trees. There is not even a whisper of intrigue and jealousy. The air is too pure for that kind of stuff.

"When I got the place it was but a beautiful house in the wilderness built by a lady of fanciful dreams. Her

dreams were never realized; I don't know if mine will be, but, at any rate, a start has been made. Where there were briars and weeds, there is now lawn, shrubbery and flowers. It is all very enjoyable, this work in God's garden; but I do not want this all for myself.

"There are many like me, musicians, writers, painters, people of art and science, who work hard against odds, people with hurt souls and shattered nerves. My woodland offers plenty of space for many of them. My retreat consists of only about forty acres of woodland. There are a couple of hundred acres available. It is one of my dreams that on this mound such people as I mentioned before may gather, build little shacks for themselves, and have little summer homes. The example is given in the artists' colony at Peterboro, for which honor must be given the late Edward MacDowell.

"I do not want anyone to think that I am selling building lots—oh, no! To anyone whose character and work are sympathetic to me, I would gladly give ground free of all cost for ninety-nine years. There is plenty of stone and timber on the place, which I would throw in the ninety-nine year bargain. The only string attached to the whole proposition is this: I want no loafers around me, but I would like people who 'create' either in their profession or work in God's nature. Compose, write, paint, study, and when this is done compare work, enjoy the other fellow's work, encourage one another, and shake off all bitterness and disappointment before ascending to Valley View Manor."

One of the accompanying pictures is of Mr. Pache and a number of his pupils, spending the Fourth of July on the mount, where they all enjoyed themselves. In the evening they gave a delightful little recital for a host of friends who had gathered for the occasion.

The program consisted of "Salve dimora" ("Faust"), Gounod, Mr. Williams; "Ah, fuyez douce image" ("Manon"), Massenet, and "Vesti la giubba" ("Pagliacci"), Leoncavallo, Mr. Sorrell; "At Dawning" (Cadman), Mr. Anderson; "Angels Ever Bright and Fair" (Handel), Miss Cross; "Chanson Indoue" ("Sadko"), Rimsky-Korsakoff, Miss Coldenstroth.

### Charlotte Foreman to Present Spanish Music

Charlotte Silverman Foreman, the clever and popular pianist has been vacationing at beautiful Ravinia, and has been one of the conspicuous attendants at the opera presented here. She is enthusiastic regarding the manner in which grand opera has been made possible for those (and they are many) who go to Chicago during the summer months for musical study.

"No matter which branch of music one may wish to study," she said, "whether vocal, instrumental or orchestral, one may learn volumes at Ravinia, with our wonderful Chicago Symphony Orchestra and the splendid artists from the Metropolitan and Chicago companies, it is certainly grand opera in every sense of the word. Not only musically, but also even those who are inclined toward the drama, are similarly benefited. No actress now before the public can excel Alice Gentle when she enacts the title role of 'La Navarraise'; she is simply marvelous, and one

### JOSEPH PACHE

(1) with his gun, (2) his dog and his house and (3) some of his pupils in the beautiful Blue Ridge Mountains. Left to right: A. Roy Williams of Baltimore; W. Walter Sorrell, Mae L. Cross of Washington; Mr. Pache; Mabel Coldenstroth and George Anderson of Washington.



forgets her wonderful singing in her still more wonderful action. M. Rothier is an able second; a great actor, he is at his best as the General in this opera, and another of his great impersonations is the Blind King in 'L'Amore de Tre Re.' I think we could profitably have twenty weeks instead of ten, and the audiences would continue just as large."

Mrs. Foreman will present some interesting Spanish compositions, which are novelties in this country, during the coming season. She is already booked for an extended tour through the Middle West.

### Reimherr's Successful Summer Concerts

It is very evident from the hearty reception George Reimherr received at his recital at Oak Bluffs and West Chop that he is a favorite among the singers heard there this season. On Monday evening, August 14, he was the soloist at the home of Pauline Arnoux MacArthur where he presented a program of American, Chinese and Russian songs. He made such an excellent impression that Mrs. MacArthur immediately engaged him to sing at her musicale the following Sunday, August 21. His recital at Union Chapel, Oak Bluffs, on Wednesday evening, August 17, was one of the finest ever heard at Martha's Vineyard. His program contained operatic arias and rare songs by Mercadante, Handel, Kathleen Clarke, Charles Griffes, Vaughan Williams, Cecil Forsyth, Emil Breitenfeld, Palmgren, Stojowski, Paderewski, Korganow, Arensky, Balakireff, Moussorgsky, sung and interpreted in his usual masterly style. Katharine Hough played the accompaniments very effectively.

George Reimherr was to give another song recital at St. John's Hall, Monticello, N. Y., on Wednesday evening, August 31. This was his fifth reengagement at this place, which speaks highly for his talent. Among the songs that have met with success everywhere, is Arthur A. Penn's "Smilin' Through."

### Martino Issues Interesting Program for Students


For the convenience of his pupils and persons who might be interested in his methods, Alfredo Martino has written a program of studies as he uses them in his work. In order to make the work more complete, he has written a short talk embodying his ideas as to the necessity of a progressive course of study. In this way he is endeavoring to acquaint the pupil with just what work will be required to complete the course. The program is broad in style in order to permit adequate preparation for any field of singing from church work to opera, his idea being not to force the pupil through a given routine but rather to develop individuality and a musical personality. The talk contains many valuable hints on the practice and study of his breathing method, with an interesting chart of exercises.

### Three Dambmann Concerts in California

Three concerts during the closing week of Emma A. Dambmann's stay in California show that the well known contralto, teacher, and founder of the Southland Singers, has not been idle during her three months' stay on the Pacific Coast. A concert at Hotel West-Del, Los Angeles, on July 19, and one at St. Catherine's Hospital Annex, Santa Monica, July 14, had on it the Misses Kucker, sopranos, her pupils, Templer Allen, tenor, and other artists, besides Mme. Dambmann herself. At Camp Curry, Yosemite National Park, she also appeared in solos, and one who heard her writes that she never was in better voice.

### Two September Dates for Reviere

Among the early concert engagements for Berta Reviere are two in September, one in Syracuse and the other in Rome, N. Y.



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**PEROSI:** Mr. Silva goes to America to present to the great public of the United States the art of Italian bel canto. His work on this subject has brought him fame and I cannot speak too highly of this distinguished artist who is an honor to our Italy.

**BOSSI:** Professor Silva is undoubtedly one of the best masters of singing in Italy.

**CONSOLO:** As a man he is charming and as an artist he is certainly one of the few representative singing teachers of Italy.

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## MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART STRENGTHENS ITS FACULTY

Marie Louise Bailey-Apfelbeck to Head Piano Department  
—Clyde Stephens, Pianist, and Louis Wolff, Violinist,  
Other Acquisitions—Director Pontius  
Foresees Busy Season

The new catalog for 1921-22 of the Minneapolis School of Music, Oratory, and Dramatic Art is at hand. It is an attractive booklet and contains important announcements of additions to the teaching force, outlines of courses offered, etc.

The past year of this growing institution showed unusual activities in the several departments and an increased registration over any former year. Many important events and recitals were given in the school recital hall, which has a seating capacity of 500, with a fully equipped stage for dramatic performances. The school year closed June 17, on which occasion a representative program was given by members of the graduating classes, including concertos by St. Saëns, Mendelssohn, Beethoven, Palmgren, and arias from operas by Wagner and Massenet, with orchestral accompaniment under the baton of Director William H. Pontius. The dramatic department was represented by selections from classical sources, directed by Charles M. Holt. The local critics pronounced the performance an artistic success. The piano playing of Hjalmar Bergh and Marion Burgess was exceptionally meritorious, and the singing of Irving Scheweppe, a young baritone of eighteen and pupil of William H. Pontius, exhibited a voice of pleasing quality and much promise.

Announcement is made of the engagement of three very important artist teachers for the coming year. Madame Marie Louise Bailey-Apfelbeck, a celebrated European artist, who is to head the piano department, was secured through the recommendation of Malvine Bree of Vienna, for years an assistant to Theodor Leschetizky. Mme. Bailey-Apfelbeck was born in Nashville, Tennessee, and was sent to Europe for study in her early teens, entering the Leipzig Conservatory and making her debut at the Gewandhaus. She then returned to America, appearing with the Damrosch Orchestra, and after a brief concert tour with the great violinist, César Thompson, she journeyed again to Europe to begin further study with the famous Polish pianist, Leschetizky. Through the year of study under great European masters such as Professor Dr. Carl Reinecke, master of the classical school, and Professor Leschetizky, the great master of the modern school, and lastly through her many years of intimacy with Frau Dr. Malvine Bree she has gained the greatest routine and knowledge of her art. As a teacher she is therefore likewise peculiarly gifted, her knowledge empowering her to train her pupils to a masterly performance on the piano. During her career she has played under almost all the great European orchestra conductors, and in over 400 concerts in Czecho-Slovakia, Poland, Switzerland, Austria, Germany, and Hungary with uninterrupted success.

Few artists have ever received such high honors and been so highly bestowed with decorations. She was the only woman artist, with the exception of Lilli Lehmann, possessor of the Austrian golden cross of merit with the crown, conferred upon her by His Majesty Emperor Franz Josef I. She also received the Red Cross order, the gold cross of honour of the Pope at Rome, the golden Persian and the Saxon-Coburg-Gotha medal for art and science, and the civil Cross of Merit. She is recognized as a leading Leschetizky exponent and Director William H. Pontius is already conducting examinations and making advance appointments for her.

Clyde Stephens, a well known pianist and teacher of the Northwest, formerly with the American Conservatory of Chicago, and later for ten years at the Coe College of Iowa as head of the piano department, is also a new acquisition for the coming school year.

Louis Wolff, master violinist and pedagogue of the Rotterdam Conservatory, and later with Trinity College, Lon-



LOUIS WOLFF,  
the new head of the violin department.  
(Photo by Hopman.)



MME. BAILEY APFELBECK,

who will head the piano department of the Minneapolis School of Music, Oratory and Dramatic Art.



CLYDE STEPHENS,

a new acquisition to the piano department for the coming season. (Photo by Lee Bros.)

don, will head the violin department. Mr. Wolff has had a wide experience with a number of European orchestras as soloist, and he has also appeared in many musical centers of America as soloist. He was a prize pupil of the Paris Conservatory and studied under many famed European masters.

Director Pontius looks forward to a very busy year. He is head of the voice department and has many distinguished pupils now appearing in opera and concert, and teaching in leading conservatories.

Charles M. Holt, director of the department of oratory and dramatic art, now on a trip to the Pacific Coast, is a

recognized authority in his line. At present he has six dramatic companies booked for the entire summer in Chautauquas, from Florida to Minnesota.

Many of the leading teachers of the Minneapolis School of Music are reëngaged, including Oda Birkenhauer, Katharine H. Wood, who is now in Paris in research study, Marie Holland, Gertrude Squyer, Stella W. Spears, and Esther Jones Guyer of the vocal department; also Earl L. Baker of the public school music department, and Roy Frankson of the violin department. The Fall term opens September 6 and the office is devoting all energies to answering inquiries from many parts of the country. R.

### Largest House Known in Ocean Grove Greets McCormack

Ocean Grove, N. J., August 26, 1921.—John McCormack journeyed down here to give his annual concert at the Auditorium last evening. The popular tenor gave, as usual, one of his interestingly arranged programs with the able assistance of Donald McBeath, the violinist, and Edwin Schneider, his accompanist and the composer of some charming songs, one of which Mr. McCormack included on his program. The singer was in fine fettle and after the tremendous reception given him upon his first appearance on the stage, he settled down and gave his hearers plenty of opportunity to enthuse over the beauties of his voice—which, truly enough, seem manifold each time one hears him. And no doubt just this fact and the tenor's popularity had more to do with the records that were broken last night. There have been some large attendances in seasons past but John McCormack's concert, attracted the biggest house ever known in Ocean Grove for there were 3,000 more persons than at any of the other concerts and 500 standees. When one stops to think of the actual size of the audience, just how much of an ovation the tenor received can be easily gauged. It is safe to say that the McCormack concert was the star event of the entire season.

The program opened with "Plaisir d'amour," Martini, and "Largo," Handel, sung exquisitely and in noble style. Then came Mr. McBeath in Svendsen's romance, which was well received, for he is a splendid violinist and worthy assisting artist. Mr. McCormack's second group consisted of three charming numbers by Rachmaninoff, Merikanto and Chadwick, followed by several encores.

After the intermission came the Irish songs, among

them "The Bard of Armagh" and "The Light of the Moon," arranged by Hughes, "A Lagan Love Song," arranged by Harty and "Kathleen Mavourneen," Couch. These were rendered in the inimitable McCormack style with all that tonal richness and pathos that one delights in. Again more encores. Then Mr. McBeath made his reappearance, playing the Wieniawski scherzo-tarentelle, which his hearers liked so much that he had to give an encore. While the tenor's third group contained three beautiful numbers, it was the old favorite—Sullivan's "The Lost Chord" which was given with organ—that found the most appreciation. This, however, does not mean that the audience did not like Mr. Schneider's "When the Dew Is Falling." Its applause bespoke warm approval of the charming song. R. D.

### Paggi Wins New Successes in Lima

Valentina Paggi, the coloratura soprano, artist-pupil of Gennaro M. Curci, is still winning new successes on tour with the Bracale Opera Company. In Lima, Peru, Miss Paggi scored with Tito Schipa in the leading roles of "Barber of Seville," "Lucia" and "Sonnambula" and with Danise in "Hamlet." The critics have been very generous in their praise of the young artist, who had never sung on an operatic stage before her debut with the company in Cuba.

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## Seidel's Activities in Europe

Toscha Seidel made his London debut on June 15 with enormous success, following that appearance with a second recital on the 25th of the same month. Again he achieved splendid results, both with his audience and the press. The young artist's favorable reception is interesting because when he left America, after his many triumphs, many musical friends warned him not to expect too much of the Englishmen, for they were cool and never showed any emotion. As it happened, however, the words of these friends did not come true and Toscha Seidel found that the English are as warm as any other people, providing the artist can make them so. At the Seidel concerts they shouted "Bravo," stamped their feet and were so delighted that they would not leave the hall until all the lights were put out. That, of course, was after numerous encores. As a result of the young violinist's success, he has received many invitations to appear with the leading orchestras of England, as well as offers to give concerts over the same country.

Following his second appearance in London, Seidel crossed the channel and went to Paris, where he spent some days visiting the museums, picture galleries and the Latin Quarter. He also ascended to the top of Eiffel Tower. When his mother was taken ill, he accompanied her to the French resort, Contrexeville, where they remained three weeks, during which he made a number of excursions to such places as Vitelle, the Marne district, St. Mihiel, Verdun, etc. These places made a great impression on the young man and he examined the trenches, forts, graves, etc.

The most interesting sight, however, was the Trench of Bayonets over which the Americans built such a splendid structure. From there Toscha Seidel returned to England,



(Left) Toscha Seidel visiting the "Trench of Bayonets" in Verdun on July 22 last; (center) standing by the ruins of a bombarded house in St. Mihiel; (right) an unusually good photo of the violinist which was taken in Contrexeville, France.



going to a little sea resort, Littlehampton, where he is resting for the busy season that awaits him. He finds relaxation in all the sports, principally in swimming and tennis, but expects to pay a visit to London shortly to place his younger brother in an English school.

Beginning in September, the violinist will go to the Scandinavian countries, giving his first concert in Christiania on September 6. His appearance in these countries number forty concerts, among them engagements at the Royal Opera in Stockholm. On December 3, he will play again in London with the Queen's Hall Orchestra, Sir Henry Wood, conducting. S. B.

## Haensel Returns from Orient

Fitzhugh W. Haensel, of the firm of Haensel & Jones, arrived in New York last Friday after an absence of some time spent in touring the Orient with Mme. Schumann-Heink, one of his artists. During Mr. Haensel's sojourn there he studied conditions with the view of sending some of his other artists to Japan and China at some time not far distant. Mr. Haensel and his wife returned by way of Honolulu and San Francisco, stopping off at several points on the way to New York.

## Simmons to Sing at Woodstock

William Simmons, baritone, will be heard in recital at the Art Students' League, Woodstock, N. Y., with Clara Willner at the piano.

## Interest Centers in Allabach Concert in Pittsfield

Pittsfield, Mass., August 27, 1921.—This city awaits the appearance of Rachel Allabach of Toledo, Ohio., in concert on Monday evening, August 28. The Berkshire Evening Eagle of the 25th said in part: "A midsummer musical event of importance will be the concert to be given Monday evening by Rachel Allabach of Toledo, the development of whose exquisite voice is largely the result of the training she has received from that master of tones, M. E. Florio. . . . Professor Florio is to be at the piano and an evening of rare musical delight is promised. Miss Allabach is a young woman of charming personality and is hailed as a second Patti. Berkshire music lovers will take joy in welcoming her." S.

## Effa Ellis Perfield Opens Session in North Conway

On August 24, Effa Ellis Perfield opened her summer session in North Conway, N. H., where she has an enrollment that eclipses last year's. The class received Mrs. Perfield's opening talk enthusiastically and requested that she appear on the Chautauqua program, which began August 27.

## Stokowski to Present New Sibelius Work

Word comes from Denmark from Wilhelm Hansen to the effect that Leopold Stokowski, conductor of the Philadelphia Orchestra, has secured the fifth symphony of Sibelius for the first performance in America. The premiere will take place in Philadelphia some time in October.

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The concerts began on August 30th, at the Hotel Majestic, and will continue weekly, and later, daily, at Carnegie Hall, Hippodrome, Brooklyn Academy of Music, and other Greater New York and out-of-town theaters.

The Music Temple urges vocal and instrumental artists, singing and orchestral societies, church choirs and soloists, as well as proprietors and managers of theaters, concert halls and other auditoriums to contribute their services to this great cause. Clergymen are also requested to place their churches at the service of Music Temple in furtherance of this wonderful drive.



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## OBITUARY

## L. G. Muehling

Lawrence Green Muehling, of Manchester, N. H., died recently at the Fenway Hospital, Boston, of complications resulting from a long illness. He is survived by his father and mother, John A. and Martha Green Muehling; his wife, Clara F. Muehling, and three small children.

Mr. Muehling was born June 12, 1887, at Grand Rapids, Mich. He was educated in the public schools of that city and Sault Ste. Marie and at Oberlin College. He was a talented musician, and before he was twenty-one had composed an entire opera, "King Maximus," which was produced with much success in Sault Ste. Marie. For a number of years he appeared as pianist and also appeared in joint recitals with his wife, who is a talented singer.

## Myrtle Irene Mitchell

Myrtle Irene Mitchell, for many years a well known concert manager of Kansas City, died at Los Angeles, Cal., on August 16, where she was living with a nephew, Mitchell Leisen, a director at the Lasky studios. During her long career in Kansas City she directed concert courses in which she presented the best known artists of the day and also handled large operatic and orchestral attractions. In California she had acted as secretary to Ruth St. Denis, the dancer. The funeral took place at Hollywood on August 18. She was a professional singer in her youth.

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## CINCINNATI COLLEGE OF MUSIC ASSEMBLES MOST EMINENT FACULTY IN ITS HISTORY

Long List of New Instructors Includes Many Distinguished  
Pedagogues

Important and far-reaching changes have been made in the faculty of the College of Music of Cincinnati to go into effect with the coming season. It was generally admitted in Cincinnati's musical circles that, with the advent of J. H. Thuman as manager of the famous institution, there would be some changes in the faculty before another year began. And that is what has happened. A hint was afforded last February when Adolf Hahn, the best known private teacher of violin in Cincinnati, who also bore the distinction of being the first post-graduate of the College of Music, was added to the faculty. This was immediately followed by the acquisition of B. W. Foley, one of the leading voice teachers of the community and a recognized authority on oratorio and song singing. Then came a change in the director of the dormitories, Ethel A. C. Johnstone, well known in social circles as well as musical circles, being placed at the head of this part of the College of Music's activities.

Following hard upon this came the announcement that the College of Music would institute summer master classes and invite prominent teachers to come as guest instructors. Giuseppe Campanari, eminent voice authority; Charles Heinroth, the famous organist, and Clarence Adler, well known pianist, were engaged for these classes. So successful did this venture prove to be that already it is announced that these three men have been engaged for similar courses next year, with several other features to be added.

Now comes the announcement of the changes in the faculty for the coming academic year. It has been pretty well known for some weeks that Louise Dotti, teacher of Cyrena Van Gordon, Alma Beck, Marjorie Squires and a host of other well known singers, would return to the College of Music, which institution she left three years ago to go to Chicago. It is now definitely announced that her return to the College of Music of Cincinnati is assured. She is already in the Queen City, meeting many of her former pupils who will be back when she resumes her classes.

Charles Heinroth, the eminent organist of Carnegie Institute, is to be a regular member of the College of Music faculty beginning in January next. Mr. Heinroth will come to Cincinnati twice each month. On each occasion he will give a lecture as well as an organ recital, in addition to teaching the master classes in organ.

Albino Gorno, the dean of the faculty, who has been for many years one of the leading piano teachers in this country, has asked to be relieved of the position of director of the college choir and the college orchestra, which positions he filled in addition to his teaching. Mr. Gorno will devote himself exclusively to his large class in piano, the extra time afforded him by this arrangement permitting him to assume charge of a larger number of pupils than was hitherto the case. Mr. Gorno will only retain the directorship of the opera at the College of Music.

His successor as director of the college orchestra will be Adolph Hahn. From the ranks of this orchestra have graduated many leading members of symphony orchestras throughout the country. Mr. Hahn himself was a member of the orchestra in the days when Schradieck was the conductor. Later he became a member of the Cincinnati Symphony Orchestra and was for many years conductor of the Cincinnati Festival Orchestra, under which name the symphony orchestra was reorganized each spring for festival tours.

The new conductor of the college choir will be Brower Symons, an English musician who comes with eminent qualifications for the position. Mr. Symons came here to be chorusrmaster of the May Festival Chorus during the war while Mr. Hartzell was in France. Later he was appointed conductor of the Orpheus Club, of this city, and is also choirmaster of one of the leading churches in Avondale. He is a graduate of Trinity College, London. Mr. Symons will also teach the elementary classes in the college plan, those highly important classes of sight singing, musical notation, dictation, etc., and will also be professor of history of music.

Still another important change involved the department of public school music, which has been entirely reorganized on thoroughly modern lines. Because the College of Music is a public educational institution it was possible to arrange with the public schools of Cincinnati for a close cooperation in this department. College students will be given the opportunities for practice teachings in the public schools under the supervision of the director of music. In return the College of Music places at the disposal of the public schools of Cincinnati its entire facilities for whatever service it can render the cause of music in the schools. E. Jane Wisenall, who has charge of the music at the Woodward High School (which Chief Justice Taft attended as a young man), and who is secretary of the summer school of music at Cornell University, has been engaged to teach the normal classes in this department.

As head of the department of theory and composition, Sidney C. Durst has been engaged. Mr. Durst is also a former graduate of the College of Music who went out to fulfill the purpose of the college. He supplemented his studies with Rheinberger in Munich and bears the reputation of being a contrapuntist of rare attainments as well as a composer of distinction. Mr. Durst has been spending the summer in Spain. He is deeply interested in Spanish music and has edited several anthologies of Spanish music which gave to the musicians of this country a new view of the music of the Iberian peninsula.

Among the other additions to the staff are Edna Weiler Paulsen, who comes as assistant to Lino Mattioli for the coming year, and Ann Meale, post-graduate of last year, who assumes a place among the piano teachers in the preparatory department.

Herman Bellstedt, famous bandmaster and cornet virtuoso, is now in charge of the band department. Estelle B. Whitney has been engaged for the department of expression and dramatic art.

In addition to these most of the well known members of the faculty, who have been identified with the College of Music for many years, remain, including the Gornos, Albino, Romeo and Giacinto; Hans Schroeder, Lino Mattioli, Mary Venable, Emil Heermann, who is also concertmaster

of the Cincinnati Symphony Orchestra; Walter Heermann, his cellist brother; Ottilie Dickerscheid, Irene Carter, Walter Werner, William Morgan Knox, who gives up his position with the symphony orchestra to devote all his time to teaching violin at the college; Lillian Arkell Rixford, Frederick J. Hoffmann, Mrs. O'Meara and others.

### Second Trans-Continental Tour of Scotti Opera

On Monday, September 5, the Scotti Grand Opera Company, headed by Antonio Scotti, will leave for Seattle, Wash., where it will begin its fifth season on September 12. This organization is rapidly becoming an institution in America. Wherever it has appeared the press and public



Leaving next week with his opera company for its second transcontinental tour. (From a cartoon by his intimate friend, the late Enrico Caruso.)

have acclaimed it as the most artistic touring opera company in the United States, if not in the world.

The season in San Francisco this year will be of two weeks' duration and the company will give eighteen subscription performances at the Exposition Auditorium. One week will also be devoted to Los Angeles.

Other cities to be visited will be Seattle, Salt Lake City, Denver, Omaha, Kansas City, Davenport, St. Paul, Milwaukee, Detroit, Toledo, Toronto, Montreal, Washington and Baltimore, where the company will close its eight weeks' tour of over 3,000 miles on October 31.

Mr. Scotti announces the engagement of Geraldine Farrar, Charles Hackett and Mario Chamlee for a certain number of performances in Seattle, San Francisco and Los Angeles.

The company will consist of the following artists of proved merits: Sopranos—Olga Carrara, Queena Mario, Mary Mellish, Angeles Ottein, Anna Roselle, Marie Sundelius; mezzo-sopranos and contraltos—Alice Gentle, Myr-

tle Schaaf, Henriette Wakefield; tenors—Angelo Bada, Joseph Hislop, Morgan Kingston, Jose Palet, Giordano Paltrinieri; baritones—Greek Evans, Mario Laurenti, Antonio Scotti, Riccardo Stracciari; basses—Paolo Ananian, Louis D'Angelo, Giovanni Martino, Italo Picchi, Leon Rothier; conductors—Fulgencio Guerrieri, Gennaro Papi; assistant conductors—Wilfrid Pelletier, Giacomo Spadoni; stage director—Armando Agnini; stage manager—Carl Berger; ballet master—Adolf Bolm.

The repertoire will consist of fifteen operas, as follows: "Tosca," "La Bohème," "Manon Lescaut," "Madame Butterfly," "Lucia di Lammermoor," "Aida," "Zaza," "Pagliacci," "L'Oracolo," "Rigoletto," "Carmen," "La Navarraise," "Cavalleria Rusticana," "Il Barbiere di Siviglia" and "Il Segreto di Suzanna." The orchestra, chorus and ballet will complete the company, which will number over 150 people, traveling in its own special train.

### Rhea Silberta Returns to New York

Rhea Silberta, coach and accompanist, has returned to New York after a delightful vacation spent in Huntington, W. Va., and will reopen her studios on September 15.

### David Bispham Seriously Ill

As the MUSICAL COURIER goes to press word is received that David Bispham is dangerously ill at his apartment in New York, suffering from hemorrhage of the stomach. A conference of doctors is being held today (Tuesday).

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## CHICAGO MUSIC SCHOOLS PREPARE FOR BUSY SEASON

The Arimondis Entertain Ditrichstein—Burnett Announces  
Three Detroit Recitals for Graveure—Rudolph  
Reuter, Pianist, to Have Busy Season

Chicago, August 27, 1921.—The month of August is generally devoid of musical attractions, and this year was no exception to the rule outside of Chicago. News of studios is practically nil—most of the teachers closing their studios until the first week of September and concerts and recitals few and far between. Chicago, thanks to Ravinia and the Edgewater Beach Hotel, where operas are given nightly, proves the exception, and due to this a flock of out-of-town musicians come to the Windy City to listen to operas given under the best auspices. Those who prefer popular symphonic music were treated to excellent programs afternoons at Ravinia Park.

If otherwise Chicago is similar to other large centers at this time of the year, the music schools as well as private studios are making preparations for the fall term, and this thought brings back to memory that up to date in these columns no attention has been given to catalogues already received at this office, so the same will be reviewed here.

### AMERICAN CONSERVATORY CATALOGUE.

The American Conservatory of Music, John J. Hattstaedt, president, has issued, as heretofore, a well gotten up catalogue. Few changes since last season are to be noted, with the exception that Karleton Hackett and Adolf Weidig have been made vice-presidents, and John R. Hattstaedt, secretary and assistant manager. The school will reopen on Monday, September 12, with a faculty list comprising the names of eminent artists, which has grown yearly until now there are ninety-five instructors "qualified to impart the highest essentials of modern musical requirements." The school this year offers twenty-five free competitive scholarships, besides special prizes at the close of the season 1921-22 in the piano, voice and violin departments. The prizes to be awarded by prominent musicians not members of the American Conservatory faculty consist of one free scholarship in the graduating class to the value of \$160 to \$240, and a second prize of \$50 to be applied on tuition.

### BUSH CONSERVATORY.

A handsome catalogue is the one received from the Bush Conservatory, in which the most important announcement was that of the establishment of the first master school in America in which tuition will be absolutely free, through the generosity of Charles S. Peterson, a distinguished art patron. The master school is designed for the advance training of exceptionally talented and ambitious students of the piano, voice, violin and composition departments, who are properly equipped to study under the teachers who will

conduct the master school. The appointments are limited to twelve students in each department. These will be chosen by examinations from available candidates. The master school should not be confused with the interpretation classes of the Bush Conservatory. A special circular on the master school will be sent on request. Kenneth M. Bradley is the president of the school, and he has for his associate Edgar A. Nelson, vice-president. Edwin F. Schwenker remains as secretary and Lathrop Resseguié as assistant manager. The registrar is Amy Keith Jones. A formidable list of teachers makes up the roster of the Bush Conservatory faculty.

### CHICAGO MUSICAL COLLEGE.

The fifty-fourth annual catalogue of the Chicago Musical College was received at this office some time ago. Announcements concerning the different prizes and free scholarships having already been published in these columns, very little need be said about them now. As to the faculty, it is one of the strongest that has ever been assembled by Felix Borowski, president, and Carl D. Kinsey, vice-president and general manager.

### COLUMBIA SCHOOL OF MUSIC.

Clare Osborne Reed, directress of the Columbia School of Music, has surrounded herself as in the past with an excellent faculty, as indicated by the names that appear in the catalogue.

### MARY WOOD CHASE SCHOOL.

The Mary Wood Chase School of Musical Arts will open its 1921-22 season on September 6, about a week earlier than any other school in town. Judging from the catalogue, the school affords unusual opportunities for professional students under the personal direction of Mary Wood Chase. Many of the teachers connected with the school have already made their mark, not only on the concert and recital platforms but also as pedagogues and teachers of music.

### THE KNUFFER STUDIOS.

Walter R. Knuffer is the director of that school which has grown to be one of the big schools of the city under his guidance. This is noticed by the catalogue, which has increased greatly since last year.

### JEAN DUFFIELD IN CHICAGO.

Jean Duffield, pianist, and Omaha correspondent of the MUSICAL COURIER, was among the visitors at this office during the past week.

### W. H. C. BURNETT HERE.

W. H. C. Burnett, manager of Louis Graveure, was another visitor to the Windy City as well as to these offices during the week. Mr. Burnett came to town with his charming wife and lovely daughter, spending a few days at the Edgewater Beach Hotel. Mr. Burnett took occasion during his stay to inform the writer that Louis Graveure would give a series of three concerts in Detroit this coming season, on October 21, 1921, January 31 and March 21, 1922. These concerts will take place at Orchestra Hall, Detroit. The prices for the series will be \$9 for boxes; lower floor, \$7.50; first seven rows of the balcony, \$6, and the last rows of the balcony, \$3, plus war tax. Ten thousand dollars has been sold to date for the series. Probably this is the first time that a single artist has been secured to furnish a course. By the end of this month there will not be a seat left vacant for the series.

### ARIMONDIS HONOR DITRICHSTEIN.

A banquet was given in honor of Mr. and Mrs. Leo Ditrichstein and Frances Underwood, Mr. Ditrichstein's leading woman in the comedy "Toto," now playing at the Studebaker Theater, by Mr. and Mrs. Vittorio Arimondi, at Monte Coucou's, last Monday afternoon. The other guests were Francesco Daddi, the well known vocal teacher; Etore Ruffo, vocal instructor; Pearl Lloyd, professional student of Mrs. Arimondi; Riccardo Stracciari, famous

baritone, and his popular son, Gino, and Mr. and Mrs. Rene Devries.

### JOHN J. HATTSTAEDT BACK FROM EAST.

John J. Hattstaedt, president of the American Conservatory, after spending a three weeks' vacation in the East, returned to Chicago this week in order to allow his son, who is assistant manager of the school, to take a vacation before the reopening of the school on September 12.

### MANY CONCERTS FOR REUTER.

Rudolph Reuter is looking forward to another busy concert season. His appearances will be again exclusively under the direction of Messrs. Haensel & Jones. Recitals will be given in New York, Boston, and at Orchestra Hall, Chicago, where his recent appearances have met with tremendous success. He will also play in Wheeling, W. Va.; Pittsburgh, Pa.; twice in Indianapolis, Ind., and will make a tour of the Southern and Western States, playing in Kansas, Missouri and many other places.

### LILLIAN T. JOHNSTON HAS BUSY SUMMER.

Lillian T. Johnston, voice builder and coach, has had an extremely busy summer. Among those coaching with her are Eva Dale, dramatic soprano of the Sir Thomas Beecham Opera Company, Royal Opera and Covent Garden, London. There has been no cessation of teaching duties for Miss Johnston during August. Her pupils will appear in recital shortly at the Metropolitan Conservatory, Recital Hall, McClurg Building.

JEANNETTE COX.

### Sousa a Wonder at Sixty-Six

Fifty years a bandmaster and just now rounding out his sixty-sixth year of healthy, happy life, Lieut. Commander John Philip Sousa is yet a boy at heart, a young man in physique and an athletic sportsman at the zenith of his superb physical attainments. How does he do it? If you regard his ruddy-brown skin, his brightly twinkling eyes, his gracefully nervous gestures with hand and baton, his carefree laugh, his erect and wiry figure, his staunch and nimble body, you will say: "He has cheated Time." And he has. But how?

A horseman par excellence, a lover of outdoors, of good dogs, and of clean living; a worker, a sportsman, and enthusiastic for all the finer, stronger things of life; a sane optimist and an artist of the broadest and most human sympathies; these are the secrets of Sousa's perennial youth. The versatility of the March King is the more astounding in that his band—for a quarter of a century one of the greatest musical attractions in the world and now in the zenith of perfection—takes up most of his time. He has written novels and read hundreds of them; he entertains lavishly at his lovely Long Island home; he has made four tours to Europe and one around the world. He is an incessant composer and his marches are played "around the globe." His summer scores with shotgun and rifle this year were the highest of his annual contests at the traps and in the field. His record as teacher and conductor of Marine Bands for service in the Navy during the war is part of the history of the United States.

And the March King is today as spry, as energetic, as enthusiastic and as strong as most men of thirty-five or less.

Small wonder that he is popular wherever he goes, and that with each successive year his popularity grows. He is a national institution in the United States, and he is one of that nation's most valuable assets, for no man, through thirty years of unceasing effort, has done more to provide the people with entertainment that uplifts and leaves pleasant memories behind. He is a young man still at sixty-six, and the whole world of music is one in hoping that he will remain so for years to come. A season without Sousa and his band would be a blank period indeed for the millions who anticipated his annual visit with delight.

### Pupil of Inez Barbour's Sings

At the Engineers' Club, on August 10, Amelia Lamb sang a varied program for an audience of 1,500 business men. The purity and exquisite quality of her voice called forth the warmest enthusiasm. She is a pupil of Inez Barbour (Mrs. Henry Hadley) and will be heard in recital this coming season.

### Credit to Underwood

The fine portrait of Marguerite D'Alvarez, which appeared on the front cover of the MUSICAL COURIER for August 18, was made by Underwood & Underwood. Credit to them was unintentionally omitted.

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## CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's note.]

## PRIZES.

The Chicago North Shore Festival Association offers \$1,000 for an orchestral composition. The contest is open to composers of the United States, and the winning composition will be played at the final concert of the 1922 North Shore Music Festival. Compositions should be submitted before January 1, 1922, and should be sent by insured parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music, Greencastle, Ind., offers \$50 for a short organ composition, the length of from three to five printed pages. The aim of the competition is to stimulate interest in short organ compositions of real merit, and is open to American-born composers only. Compositions should be mailed to Van Denman Thompson, professor of organ, De Pauw University, Greencastle, Ind.

Mana-Zucca offers \$500 for a quintet (piano and strings) by an American composer. Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, 4 West 130th street, New York. The contest closes November 1, 1921.

The Matinee Music Club of Philadelphia offers \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of Pandora," with incidental solo parts, choruses for women's voices, and score for a string orchestra (including harp and piano). All manuscripts must be sent in as first-class mail matter by November 1, 1921. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet, the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont avenue, New York City. The competition will remain open until April 15, 1922.

The California Federation of Music Clubs announces that it will give prizes for the best compositions by California resident composers in two classes as follows: Class 1—Chamber music work; trio, quartet or quintet, for strings and piano in three or four movements. Prize \$300. Class 2—State song (words may be obtained from committee October 1, 1921). Prize for words, \$25. Prize for music, \$50. The competition is only open to composers and poets who are citizens of the United States and have been residents of California for at least one year. The manuscript for the chamber music must be submitted on or before January 1, 1922, but no composition will be accepted earlier than December 1, 1921. The poem for Class 2 must be submitted on or before September 1, 1921, but no manuscript will be received earlier than August 1, 1921. All manuscripts must be sent, charges prepaid, to American Music Committee, C. F. M. C., office of L. E. Behymer, 705 Auditorium Building, Los Angeles, Cal.

The Circolo degli Artisti di Turin, Italy, in coöperation with the Double Quintet Society of Turin, announces an international competition for a chamber music composition for all or part of the following instruments: First violin, second violin, viola, cello, doublebass, flute, oboe, clarinet, bassoon, horn, piano, harp. An indivisible prize of 5,000 lire will be assigned to the work which proves deserving of it. A second prize of 3,000 lire, to be divided or not accord-

ing to the judgment of the jury, will be allotted to the work or works which are considered as being the next best after the first one rewarded. The limit for the receipt of manuscripts is fixed, without any prolongation whatever, for December 21, 1921. Complete details of this competition will be found in the MUSICAL COURIER for August 18, page 20.

## SCHOLARSHIPS.

A department of musical composition, providing three scholarships, has been added to the American Academy in Rome. There will be one Prix de Rome winner in musical composition each year, the fellowship providing three years of residence and study in Rome, or two years in Rome and one year in Paris, for each scholarship. For further information write to William Rutherford Mead, 101 Park avenue, New York City.

Philip Berolzheimer, city chamberlain, and Mrs. Berolzheimer offer free organ scholarships at the Guilman Organ School. Candidates must be eighteen years of age or over, and all applications be in by October 1. Further particulars can be secured through Dr. William C. Carl, Hotel Van Rensselaer, 17 East 11th street, New York City.

## Josiah Zuro Saves the Day

When the musicians went on strike three weeks ago, leaving the theaters without orchestras, Hugo Riesenfeld, managing director of the Rivoli, Rialto, and Criterion, knowing that his audiences must have music, turned to his ever dependable Josiah Zuro for help. The new school of Opera and Ensemble is always ready for an emergency, and Mr. Zuro's well-trained soloists and choruses saved the day.

For three years now this school has furnished the presentation, under Mr. Zuro's direction, for the Riesenfeld theaters, and the strike has only proven what a splendid organization it is, and how entertaining a musical program can be arranged at a moment's notice entirely from the personnel of the school.

Still a young man, Mr. Zuro holds an enviable reputation in the local musical life of New York. For years he has been identified with some of the most notable organizations. He comes from a musical family and received his early training from his father, who was also actively connected with the operatic world. His first most important position was that of chorus director for the Oscar Hammerstein's Manhattan Opera Company. He not only had entire charge of the chorus, but often assisted as conductor, coached artists, and upon several occasions instructed promising operatic aspirants that were sent him for his opinion as to their ability. The particular case in mind was when Mary Garden once asked him to instruct a young girl, saying that if, after several weeks of intensive coaching, Mr. Zuro thought the girl's voice was worth while, she, Miss Garden, would educate her. This is only one incident of many such occasions, where his opinion decided a question.

When the Century Opera Company was formed, Mr. Zuro went there as assistant conductor, later to become conductor. The artistic results of this venture is a matter of record. A few years ago Mr. Zuro organized his own opera company on the East Side, to give opera in English at popular prices. This proved to be most creditable and it is also a fact that Mr. Zuro introduced some young singers during this season who later became well known in the operatic world. The following year Mr. Zuro assembled another opera company and made a coast tour before the season ended. About three years ago Hugo Riesenfeld made Josiah Zuro a member of his staff. Since then almost all of the prologues used in connection with the feature pictures at the Rivoli, Rialto, and Criterion have been arranged by him. The most effective one lately is "Eli, Eli," the atmospheric prologue to "The Golem," now showing at the Criterion. Many of the most popular singers that have appeared at the Riesenfeld theaters owe

their success to Zuro. Two examples are Betty Andersen, soprano, who sings ballads exquisitely, and Emanuel List, who is making great headway to become an operatic basso.

There are numerous others, concert singers and members of different opera companies, who can thank Mr. Zuro, from whom they got their first real training and appreciation, for the career they are now succeeding in.

## Toscanini Invites Johnson to Create Role

Edward Johnson, tenor of the Chicago Opera Company, is summering at Milan, Italy. Recently he heard a fine open air performance of Mascagni's Opera "Piccolo Marat" with the composer conducting, and Lazzaro, singing the tenor role, with an orchestra of 150 and a chorus of 250. Mr. Johnson just received an invitation from Arturo Toscanini inviting him to come to Milan next March to create the tenor role in a new opera of Pizzetti's.

## Argentine Violinist Coming Here

Panama, C. Z., August 10, 1921.—Dalmau, the Argentine violinist, sailed for Buenos Aires, August 5, after four engagements in the Canal Zone. His recital at Balboa was especially successful, a large number of delighted music lovers being in attendance. This virtuoso's technic is remarkable and his interpretations very individualistic. Dalmau expects to sail for the United States in November or December for a series of recitals.

K. D.

## Schumann-Heink at Ocean Grove Labor Day

Schumann-Heink, who has just returned from her tour of the Orient, will give her first concert in America at the Ocean Grove Auditorium, Ocean Grove, N. J., on the evening of Labor Day, Monday, September 5. At this concert Schumann-Heink will be assisted by Frank La Forge, the eminent composer-pianist.



## JULES FALK

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Weekly Review of the World's Music

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NEW YORK THURSDAY, SEPTEMBER 1, 1921 No. 2160

"Samson and Delilah" is to open the Chicago Opera season, so report says. Lucien Muratore will sing the hero for the first time in this country and Marguerite D'Alvarez will be the biblical vamp.

Said the Galena Gazette: "Mrs. E. M. Moser, wife of the pastor who has a most wonderful soprano voice, delighted the hearers with a recital of religious selections. Rev. Mr. Moser gave a sermonette of fifteen minutes' duration, talking upon the subject 'She Hath Done What She Could.'"

It promises a big season for Scotti and his company in the West. Describing the ticket sale in San Francisco, the News of that city said: "It looked like old times when the box-office opened, with messenger boys sitting on boxes among the hundreds in line."

Everyone will be glad to hear that John Philip Sousa is not deaf, or even approximately so. The letters on the opposite page prove that the widely published story of the bandmaster-composer's aural lapse was exaggerated ridiculously and that his affliction was nothing more than a temporary catarrhal cold.

It has just become known that Maria Ivogün, the coloratura soprano who is to make her American debut in the autumn, was secretly married, a few weeks ago, to Karl Erb, the tenor, and a colleague of Mme. Ivogün at the Munich Opera. The romance is of fairly long standing, and is merely a transposition into real life of what the two artists have been representing together on the stage.

The Music Student (London) has been devoting much space to a denunciation of bogus degrees and diplomas in music. The English seem to set more store on those initials than we do over here, where they are very rarely used, the idea being that if a man does really good work in music, he has no need of Mus. Doc. after his name; and that if he does not do good work, all the letters of the alphabet tacked on will not get him anywhere.

Wiesbaden has just had a quadrennial festival of the German Brahms Society. The large works performed were the first, third and fourth symphonies and the German Requiem. The conductors were Carl Schuricht and Wilhelm Furtwängler. Speaking of Schuricht, who conducted the third symphony, our correspondent wrote: "Unfortunately the real Brahms spirit was lacking in his interpretations." Without ever having seen Schuricht,

we are inclined to think we should like his work. The "Brahms spirit," as interpreted by the average German conductor, has always seemed to us to mean a sea of foggy gloom. The third symphony occupied a prominent place on our list of musical dislikes until we heard Arturo Toscanini show what genial warmth and lyric beauty there is in it.

Stravinsky seems to have stirred up a lot of excitement in London this summer and his "Le Sacre de Printemps" has been adopted as a sort of battle flag by all those who clamor for the ultra in music. The critics as a rule were anything but enthusiastic about it. Has it ever been done here, and if not, why not? At least we should like to hear it and form our own judgment as to what it is. "Petrouchka," a real masterpiece of modern musical art, prejudices us strongly in its favor.

A good story is told in the Music Student of London about the interest of miners of the north of England in good music, especially in good choral music: "One of the leading musicians in Newcastle went last Easter to hear Bach's (Matthew) Passion Music. Leaving the building, he entered a car in which were two miners. Evidently they had attended the performance, for this was the conversation he overheard: 'Weel, what's tha think o'nt?' asked one. 'What did Aa think o'nt? Aa'll tell tha what Aa think o'nt. Handel also ran.'"

Clever Mr. Gatti-Casazza is playing it safe. Alarmed by the fact that Beniamino Gigli, the unfortunate victim of ill health, has been scarcely able to sing for six months past, he has engaged Aureliano Pertile, a tenor well known in Italy, for the first half of the coming season. We saw Signor Pertile on his native heath several years ago. How Mr. Gatti must sigh for some musical Burbank who might combine the exquisite voice of Gigli with the fine intelligence of Pertile and create a tenor who might really uphold the Caruso tradition.

Those who had the pleasure of knowing H. Waldo Warner, viola player of the London String Quartet, when he visited the United States last winter, will be very pleased to learn of his victory in the annual Berkshire Chamber Music Competition. Mr. Warner, besides being a splendid musician, is a quiet, unassuming man of a most ingratiating personality and made a host of friends while here. There is a genuine feeling of satisfaction too in having the prize go to our British cousins as long as it was not won by an American composer.

No, dear F. P. A., it was neither Johann, Edouard, Richard, Oscar nor any other of the Strauss brotherhood who wrote that "Jolly Fellows" waltz. (Do you remember that part—"4 a. m."—where everybody whistled?) Somebody named Vollstedt was guilty of it, so your program was not so wrong after all in attributing it to Volstead, the popular—or, rather, unpopular spelling of the name nowadays. And, by the way, although all your guardians picked up that slip about "Kipling's 'Invictus'" two or three months ago, nobody seemed to notice that the name of the composer was entirely wrong too. The paragraph you quoted had it Heins or Hahn or something like that, whereas the credit for a very good song really belongs to Bruno Huhn.

What the London Music News and Herald said in a recent issue under the heading, "Richard Strauss in America," can only be heartily endorsed by all right-thinking Americans. Here it is: "It is reported that Richard Strauss is to sail October 19 on the Adriatic for New York in order to fulfil a two months' engagement in America, in the course of which he is to conduct compositions by Mozart, Weber, Wagner, Berlioz, Debussy and Sabata, the last-named being one of the modern Italians. In an interview he professes a warm admiration for the works of Debussy. Unless we were misinformed at the time, we forestalled our transatlantic cousins in reinstating the use of the German language in our concert rooms. America has retaliated by being the first to invite one of the leaders of musical Germany to her shores. But meanwhile the popular attitude on both sides has become considerably modified—witness the triumph of Kreisler, on which occasion we gave our opinion that a welcome awaited Strauss here whenever a visit could be arranged. Although his music has some characteristics which have caused him to be regarded as typical of modern Germany, there is little to suggest

the junker in his personality, and since we perform his works which have those traits, it would be illogical to reject the man, in whom they are, at all events, less conspicuous. Moreover, he has the passport of great merit. It is the mediocrities we desire to keep out, having as many as we can comfortably do with at home."

Osaka, Japan, is one of the places where the municipality provides free concerts for the citizens during the summer. The experiment was tried for the first time last year and so much appreciated that it is to be an annual feature. Incidentally, the first intercollegiate musical contest ever held in Japan was staged in Osaka on June 21 and participated in by students' orchestras and glee clubs of the Osaka Medical College, Kansai University, Osaka Dental College, Doshisha University, Kobe Higher Commercial School, Kansai Gakuin and Osaka Higher Technical School.

One hears that New York is not to listen to Mascagni's new opera, "Il Piccolo Marat," after all. It is said that Mr. Gatti-Casazza had signed a contract for it provisional upon hearing a performance and that after he did hear it, all was off. It seems to be another "Lodoletta." What efforts were wasted on the impossible task of making that work a success by those three sterling artists, the late Enrico Caruso, Geraldine Farrar and Florence Easton! A music loving friend of ours who saw the original Rome production of "Marat" walked out after the second act, which speaks volumes for the interest it arouses.

Through the unexpected chance brought about by the trouble between M. M. P. A., Local 310, and the moving picture theater managers, New York has the opportunity at the present of listening to the largest orchestra that ever played regularly here. Every evening at the Lexington Theater Arnold Volpe has 258 men under his baton and his own musicianship as well as that of the men is proved by the splendid precision with which the huge assembly plays. It is a fascinating sight to watch the string band in action. Owing to some acoustic peculiarities of the theater—probably because the entire orchestra has to be seated on the stage, behind the proscenium arch, even in the climaxes there is not the overwhelming force and solidity that one might expect. In fact, with the help of the superior acoustics of Carnegie Hall, Mengelberg got vastly more noise out of an ordinary sized orchestra last season.

Very properly, Carlo De Fornaro calls attention in the New York Globe to the circumstance that almost to a day there passed out of existence the greatest tenor of modern times and the greatest literary novelist in America. Caruso was the one, Edgar Saltus was the other. And then De Fornaro points out:

One was a gay, exquisite Neapolitan warbler, a nightingale whose divine laughter and weeping confounded continents; the other a literary etcher, jeweler, a carver of intellectual intaglios and cameos, a clear thinker, a wit, a profound artist, a cynic. Caruso was a great interpreter of operatic masterpieces and songs, Edgar Saltus a creator of new literary values. One was obvious as the lark singing while soaring toward the sky; the other was subtle as an oriental perfume and as intoxicating. One had pages devoted to his life, the other a paragraph. But life has its inevitable compensations. In a few years Caruso will be forgotten, or remembered only in phonograph records. Whereas, as years go by, Edgar Saltus will loom higher and higher, until he will find his niche among the elect, the chosen few, the great souls and spirits who make the reputations of peoples and nations, who give the stamp of distinction, of fame, of intellectual value to races.

Now that the Italian lira is on the rise, operatic prospects in Italy are also looking up. There have been a number of novelties produced since the war, it is true, but none thus far appears to have brought Italian music materially forward—not even the much-applauded "Piccolo Marat" of Mascagni. The announcements for the coming season, however, have quite another ring. Each of the leading opera houses have taken upon themselves the production of a work by the younger generation of masters, including the historic Scala, whose reopening in itself is a good augury for the season of 1921-22. Among the premières scheduled thus far are the "Sakuntala" of Franco Alfano at the Teatro Comunale of Bologna, Pizzetti's "Debora" at the Scala of Milan, Luigini's "La Figlia di Re" at the Regio of Turin, and "Giulietta e Romeo" (the polite transposition is authentic) by Zandonai at the Costanzi of Rome. The first of these will take place in November, and the MUSICAL COURIER has made provision to have them reviewed promptly and authentically.



## VARIATIONETTES

By the Editor-in-Chief

We are in receipt of two letters that we take particular pleasure in publishing, and which, we feel sure, will bring joy to hosts of friends of one of the most popular men that ever lived:

Philadelphia, August 24, 1921.

DEAR MR. LIEBLING:

Do not give any credence to the reports that John Philip Sousa has lost his hearing and cannot even hear his own band. The whole thing was an outrageous exaggeration of an overenthusiastic reporter.

Mr. Sousa hears as well as he ever did and is in the very best of physical condition. I have been meeting him every other day and have never seen him in better shape. He has been under treatment for slight post-nasal catarrh, which is now entirely cured. Accompanying this was the usual temporary deafness which goes with a cold.

The great band is better than ever and is playing to unusual business all the time—greater than ever before, in fact. In justice to our much beloved mutual friend, will you kindly publish this letter denying the silly reports, which, if sufficiently circulated, might prove injurious.

Very cordially,

JAMES FRANCIS COOKE,

Editor of the Etude.

The Philadelphia Record, August 23, 1921.

To the Musical Courier:

I am writing to you to call your attention to the fact that a story appearing in the first edition today of the Evening Public Ledger, purporting to give an account of the illness of John Philip Sousa, is without foundation. Mr. Sousa has been under treatment of a local osteopath for a slight post-nasal catarrh, and at no time was his hearing seriously affected. He is practically without a vestige of his ailment and in a few days his hearing will be as acute as ever. It is not true that he could not hear his band—manifestly a reporter's wildly imaginative "dream." Dr. Noeling (George), 1112 Chestnut street, can give you full information if you desire it. Will you please make the matter perfectly clear in the MUSICAL COURIER?

Cordially yours,

HEMAR L. DIECK.

Editor Brisbane writes in the New York American of August 21: "Henry T. Finck knows more about music than anybody, except the musical critic of this newspaper." Friends of Finck are willing to back him in a contest against the critic of the American. Here is a chance for Tex Rickard to conduct another championship bout. For judge we nominate Philip Hale, of Boston, who has the most complete musical filing system on record and in a jiffy can look up anyone or anything from Orpheus to the latest American folk song, called "The Rich Get Richer and the Poor Get Children, Gee! Ain't We Got Fun!"

Manager Charles L. Wagner is amused because on page 11 of last week's issue of the MUSICAL COURIER some one desires a "Certified Piano Teacher." Wagner suggests a turnabout policy on the part of the teacher, and says: "How about his demanding a certified check for lessons? It's being done, you know."

We have not much chance for grand opera in English in this country when the official language of the disarmament conference at Washington, U. S. A., is to be French. It appears that when English was suggested as the authorized tongue to be employed at the meeting in question, France was highly indignant and the Parisian newspapers alluded to the plan as a "disgrace" for La Belle. Promptly our Government consented to use French, a language which President Harding and his chief advisers do not understand at all. What a timid, fearsome, country-cousin sort of nation we are in some matters.

Speaking of opera in any language, how many musicians or critics or mere music lovers know the words of the "Lucia" sextet and of the quartet from "Rigoletto"? And would it make any difference in the enjoyment of that music if its texts were familiar?

No, Belinda, the "Trovatore" aria, "Stride la Vampa," has nothing to do with a vamp, but we can understand why you thought so.

To judge by the number of "last" letters and cards received here by the friends of Caruso, that poor man must have been doing nothing but writing to them for three days, twenty hours per day, before he died.

"Is there color in music?" asks M. B. H., and then answers his own question by saying: "German and Austrian opera singers are blue, amateurs are green, ballet dancers are pink, coloraturas are

canary, shrieking tenors are scarlet, and most jazz players are black."

A teacher who wishes to be nameless reports that at a recent conservatory examination in Chicago, a young pupil who was asked to define impressionistic music, replied: "Pieces which give the impression of being music."

Another conservatory gem comes through the kind agency of Mrs. Anne Shaw Oberndorfer, who once asked a pupil to tell something about Eschenbach, and the answer was: "In Eschenbach Martin Luther was confined, and Johann Sebastian Bach, born."

Plagiarism was no crime, and not even illegal, in former days. Nearly all authors, playwrights, and musicians plagiarized, some secretly, most of them openly. Handel and Shakespeare were among the worst offenders. Surdery, in dedicating "Alaric ou Rome vaincue" to the Queen of Sweden, wrote in his preface: "An Italian by the name of La Marini has said that to borrow from authors of one's own country is larceny, but to steal from foreigners is conquest, and I believe the man is right." Goethe said: "I take my material from wherever I find it. Whether it is in a book or from life makes very little difference with me; it is merely a question of making good use of it." Goethe and Handel evidently were of the same mind, for the latter, when chided for "borrowing" a melody from a lesser known composer, declared: "Of course I did. And why not? That pig thought of a good tune but he didn't know what to do with it."

Much has been written recently about the highly technical kind of music criticism that, like a cuttle fish, surrounds itself with an impenetrable murk of ink. The remedy for such overcharged critics is to write in the style of the Livingston Manor music chronicler, who reported in the Times of that place about a Parkston House concert there:

"The casino, ablaze with Chinese lanterns and floral decorations, smacked of a pseudo-sophisticated city air presented to the writer an amused neutral feeling.

"To this color was added the soft dulcet tones of the Parkston House orchestra playing the pieces of reminiscent time—'Poet and Peasant'—the presentation was soothing and majestically offered. The masterly technique of the violin was adamant.

"With the euphony of the Andrea Del Sarto still in vibration, Miss Flo Flaster, accompanied by Miss Elsie Berliner, invited the audience to criticise her French recital, 'Dieu,' which caused her to be the envied recipient of much applause.

"The creeping monotony of the evening which manifested itself in the intermission was instantly consumed by a solo of diabolical sentimentalism presented on the violin by Dr. Harry Friedman, with the remarkable accompanying of his sister, Mrs. Silverstein, on the piano."

At the Minneapolis postoffice they have installed music to ease the labors of the night force. The "Letter Scene" from "Marriage of Figaro" is sure to be one of the popular numbers.

And then comes the bobbed hair question in Chicago where they won't allow the wearing of the abbreviated hirsute adornment. What is Muratore going to do when he appears as Prinzivalle in "Monna Vanna"?

Rosina Galli, premiere danseuse of the Metropolitan Opera House, has just returned from Europe, where she spent her time in recreation and in thinking about the evil effects of prohibition in America. At any rate the moment she stepped off the steamer she told the Herald interviewer that prohibition makes it more difficult to teach the art of ballet dancing. "When the girls could have a little drink," she said, "it made the legs nimble and it was so much easier to teach, but now it is a task of great hardship. The body moves more slowly, and those who are being instructed learn the steps of the dance only with the greatest difficulty." Surely if Volstead had known, he would not have suggested his iniquitous amendment. But man cannot foresee everything.

Adolph Tandler, the Los Angeles conductor, was one of the baton wielders at the recent Mozart Festival in Salzburg, and led a symphony concert there which occasioned the local and Vienna newspapers to give him notices as full of enthusiasm as they were of surprise. What did they expect? A "Wild West" conductor? At any rate they filled much

space with descriptions of Tandler's dignified and engaging personality, his musical authority, precision and versatility, and his highly poetical and picturesque readings. He was feted by the public and by the Salzburg municipal and Festival authorities, who gave him a dinner, an illuminated address, and an honorary gift. Every once in a while Europe finds out that America has real symphony conductors who do not give "jazz" programs and do not conduct with a revolver.

Reported to the MUSICAL COURIER as having been overheard in a London concert hall: "Hang the blooming encore, let him play it again."

Trying to explain a symphonic work by means of program notes always is futile, but when such a document is picked up out of a neglected paper heap on August 20 and scanned attentively, it is worse than futile—it is childish and inane.

The Rev. Wallace Thorp preached a sermon in Chicago not long ago called "Music of the Soul." In it he said that "a soul without music is a starved soul," and that "music is the food of the soul." For purposes of preaching the theory is splendid (and also it is an excellent boost for the tonal art), but actually the sad truth is that there are many soul starved musicians, and many unmusical persons whose souls are singularly well fed.

Lord Northcliffe says that Fifth avenue has a soul and that New York has a voice, "a high-tenor rumble, with explosions and high-register screams." About our soulful city, the Lord's explanation is this:

Other beautiful thoroughfares abound, such as the Avenue Des Champs Elysees and Michigan avenue in Chicago, but these are more true avenues than streets. Fifth avenue is one of the most beautiful, most striking, most alive streets in the world. It has a soul.

And that soul is obviously a woman's. Fifth avenue is essentially a woman's street. Not only a street in which she has as superb and expensive a parade of shops as in Bond street, or the Rue de la Paix or Calle San Jeronimo and the Grand Via of London, Paris and Madrid, but a quiet perfect street in which she herself looks, whether she says she likes it or not, her very best.

"Umbilicus" suggests to this column that in Douglas Fairbanks' "The Three Musketeers," the leading musical theme should be "Piff, Paff, Pouff," from "Les Huguenots."

I'm heart and soul, by Jingo,  
For opera in our lingo.

J. P. F.

And without vows or curses  
We'll state we're through with verses.

We'll relent, however, for only one moment, in order to print this finale:

Adler, Baldwin, Althouse, Boice,  
Barstow, Claussen, Beutel, Joyce,  
Crimi, Elman, Fanning, Chase,  
Given, Rappold, Grainger, Case,  
Nevin, Nielsen, Alda, Quaile,  
Sanborn, Meltzer, Gabriel, Hale,  
Ornstein, Lada, Macbeth, Price,  
Lindgren, Kelly, Kortschalk, Reiss.

T. A. T.

Some music is ashamed to look its maker in the face.

John Philip Sousa's "deafness" has not affected his sense of humor, for he recommends that musical comedy authors should pause and consider the sign outside of the Woodridge, N. J., cemetery, which reads: "Secure a Plot."

From an unknown author:

A man struck a match to see if the gasoline tank to his auto was empty. It wasn't.

A man patted a strange bulldog on the head to see if the critter was affectionate. It wasn't.

A man speeded up to see if he could beat the train to the crossing. He couldn't.

A man touched a trolley wire to see if it was charged. It was.

A man cut out his advertising to see if he could save money. He didn't.

That scraping sound all over the land is the music critics scratching the summer rust from their adjectives.

We have just polished up "digital dexterity" and "vociferous applause." They are our favorites.

Nilly (at concert)—"Don't you like Grieg's 'Ich liebe Dich'?"

Willy—"No. I like songs about love."

LEONARD LIEBLING.



## OH, PSHAW!

George Bernard Shaw has never said that he knew all about everything, yet he very often makes statements in public which impress the hearer as coming from a man who had a high regard for his own judgment. He is primarily a humorist who delights to say something unexpected or illogical. His philosophies amuse the casual reader but convince no thinker. The public needs to be reminded from time to time that George Bernard Shaw is an Irishman who always lives out of Ireland, and that he is forever railing at the absurdities and lack of intelligence of the English among whom he chooses to reside in London. His recent speech before the members of the British Musical Society will therefore carry no more weight than his comments on photography, political economy, military strategy, repopulation, finance, and any other subject on which he finds something amusing to say.

He is reported by the Daily Telegraph to have said that "the old Broadwood piano was a distinctive artistic production with a unique character of its own, like a Stradivarius violin. . . . He was not sure that we ought not to get back to wooden pianos. If our houses were to be made tolerable people must understand that they did not require in their drawing rooms the sort of instrument that was made for an enormous concert hall. We must get back to quieter instruments. The piano for which Beethoven wrote his chamber music was of a different quality from the metallic modern instrument."

If the British piano makers made a "wooden" piano, G. B. Shaw would be the first to complain of the stupid conservatism of the English maker. And what is a wooden piano? Have any of our readers ever heard or seen a wooden piano? All the pianos we have met with have always been made partly of wood and partly of metal. The pianos for which Beethoven wrote were partly wood and partly iron. How can we get back to wooden pianos? George Bernard Shaw is not practical. He is either ignorant of the difficulties of making a piano, or he is merely taking the side of the opposing minority. Perhaps he has a streak of the contrariety in him that distinguished the Irish pig which had to be driven towards Cork whenever its owner wanted it to go to Dublin.

Piano makers do not put metal into their instruments for the sake of a metallic tone. The steel frame is only intended to make the piano stand in tune and resist the enormous tension of the strings. A wooden frame strong enough to hold the pull of thirty tons on the strings of a modern piano would be too bulky and cumbersome for service. They would be as ghastly failures as the wooden ships, built during the emergency of the war, but three or four times as heavy as steel. If the talkative and sportive Irish Londoner really desires to soothe himself with the music of a wooden instrument, we earnestly recommend the xylophone.

What philosophical politician does not know the futility of opposing public opinion? Pianos cannot be made unless they sell. If the public wanted a wooden tone the manufacturers could supply it. They only make what they hope the general public will purchase, and the general public for the past three centuries at least has always turned away from the weak toned instrument to the powerful. The history of music is full of sweet and weak toned instruments which have disappeared. The virginals, the spinet, the harpsichord, were vanquished by the piano, and not by the xylophone. The viola d'amore, the viola da gamba, the round and high modelled violins of the earlier makers, have all been swallowed up by the flat and powerful violins, even as the lessers serpents of the Egyptian magicians were eaten by the sturdier serpent formed from Aaron's accomplished rod. The recorder which Shakespeare uses in "Hamlet," which Samuel Pepys delighted in, has long since been laid aside. No; the public will not turn back to sweet and weaker instruments which were discarded in favor of their more powerful successors.

## JOLLY GEORGE AGAIN

Rene Devries, praising the splendid work that has been done by those two sterling artists, Florence Macbeth and Charles Hackett, at Ravinia Park this summer, introduced in his review the following paragraph, which, because it so thoroughly coincides with our ideas of the gentleman in question, has been transferred to the editorial pages. Said Mr. Devries: "The manager who stated that American singers are lazy showed conclusively that he does not know his business. He may have been a great success as a greeter and as a glad-hand champion, but to say that American singers are lazy demonstrates beyond doubt that, with an opera

company, he is not in his element. The various statements that George M. Spangler, to name the man on the carpet, issued of late have been very poor and have hurt the Chicago Opera Association greatly. A few months ago, Mr. Spangler made a statement to the public that the salaries of the artists had been reduced. The statement was, first of all, unjust at the time; secondly, it was apparently untrue, as none of the principal artists have been reduced; and even if this statement were true, it caused considerable disturbance, as the public is wondering why, with the price of commodities being lowered, the price of admission has remained the same. This has some bearing on Ravinia, as no statements are issued by President Eckstein unless they are to help his organization. It has also much to do with Mr. Hackett, as he, as well as Miss Macbeth, who appeared in "Don Pasquale," are Americans, and if they were lazy they surely could not have attained the position to which their arduous work has lifted them—a position second to none. It seems a pity that an American manager should publicly denounce American singers. 'Silence is golden' and this proverb should be placarded all over the Auditorium Theater, the nest of the magpies." (And then there was that jolly bit of persiflage about "overalls" opera! Shades of Cleofonte Campanini!)

## ATLAS

Charles D. Isaacson, who wields an emotional pen in the cause of music and of C. D. I., recently called upon a musical editor, arriving at a very inauspicious moment, just as the said editor was weeping over the woes of the world in general and of music in particular. Let C. D. I. tell about it in one of those inimitable "Face to Face" articles which the Globe prints:

As I paused before knocking at his door, I heard a throbbing, low-pitched woman's voice, serrated by sobs, and a lump in the throat, murmuring: "Thank you. I can go back home now; my life is saved. Good-by, and bless you."

The door opened and a young, pretty woman, clutching her handkerchief tightly, went past me.

I found ——— industriously taking care of what seemed to be a cold. Perhaps the moisture in his eyes was due to another cause, but I put two and two together, and inquired concerning his health.

"Never felt better, m' boy, but this weather, you know—it gets into one's eyes and throat."

I looked at him with searching glance, and a bit of a credulous smile.

"Another helpless musician?"

"Yes, pitiful sort of one; away from home; at the end of her rope; trouble; crazy homesick—sent her back. Funny how these things happen, eh?" and he laughed slowly in a low tone, which had the tragedy of the girl in it. And his eyes were still red.

The MUSICAL COURIER staff is not particularly addicted to weeping or to red-eye—pardon, to red eyes—but if C. D. I. thinks it will advance the cause of music, it (the staff), individually or collectively, is prepared to work up a little shower of tears when C. D. I. drops in, provided, of course, that one day's notice is given, though it (the staff) has not had the advantage of histrionic training in its youth as, so it is said, did the lachrymose editor who was caught in the act. The weight of woe of the musical world must indeed be a heavy burden for poor old father Atlas to bear on his ancient shoulders. No wonder he has to blow his nose as he struggles with the burden and seek the support of red-eye—pardon, red eyes.

## KARPAT'S UNCLE

A recent reference to the famous three K's of Viennese musical criticism—Korngold, Kalbeck and Karpath—reminds us of a true story about the ex-Kaiser of Germany, who on one of his visits was treated to a performance of Goldmark's "Queen of Sheba." "Goldmark?" said his late majesty, "Goldmark?—Who is Goldmark?" "Oh," promptly answered his adjutant, "Your Majesty does not know?—he's the uncle of Karpath." "Is that so?" said William, and was quite satisfied to listen to the opera. Karpath, by the way, who has been the MUSICAL COURIER's Vienna correspondent during the last two years, is at present recovering from a very serious illness, which has obliged him to leave his task to others for the time being. Complete convalescence is the hope and fervent wish of his many friends and readers.

Visitors to the Capital a week or two ago heard the "Scarf Dance" of Chaminade, an unavoidable favorite twenty years ago, served up in a clever arrangement for mixed quartet. Who would ever think of that veteran composition as a vocal number? What's more, it sounded well.

## BREAKING A PIANO STRING

A few weeks ago Benno Moiseiwitsch broke a string of the piano on which he was playing during a recital in Paris. This accident, which is now so rare that the newspapers reported it, used to be of common occurrence when our grandparents were in their prime. It was customary to have the piano tuned in the middle of the recital, and a broken string or two on the piano corresponded with the violinist's troubles.

The piano as we know it today would never have progressed if the wire makers had not learned how to strengthen their steel strings. The airplane could no more have learned to fly without the invention of a light and powerful engine than the modern concert grand piano could have become a rival of the orchestra without the light and powerful strings of steel which stand in tune and do not break except by accident.

Steel piano wire, in fact, is the strongest elastic material known, and Moiseiwitsch is by no means a violent pianist. Perhaps the string he broke was a faulty, post-war production, made of poor metal, or by unskilful mechanics.

According to A. J. Hipkins in his "History of the Pianoforte," the tension of the strings of the Steinway concert grand piano was about twenty-seven tons, and of the latest Broadwood concert grand, about thirty tons. These tensions may have been augmented for aught we know during the past thirty years or so since A. J. Hipkins wrote. If we bear in mind that the average large motor truck is constructed to carry a load of three tons, and that the frame of a concert grand piano must stand the continuous strain of ten motor truck loads, we will get some notion of the engineering feat accomplished in constructing a concert grand. The ideal of the piano maker also is that this enormous strain shall be equally distributed among all the strings, notwithstanding the unequal length and weight of the strings necessitated by the eighty-five different musical notes produced by the piano. Is it strange that there are so few really great pianos?

## WAR AMONG THE ROSES

Many American music lovers who read the announcement that the "world's greatest string quartet" was to visit the United States, may have wondered what happened to call off a tour that would doubtless have been a success. Most of all Mrs. Coolidge, who invited the famous Rosé organization to Pittsfield under the most generous condition, may well have felt cause to be vexed. The matter will probably remain one of the many mysteries of the musical business, and if one may venture a guess—the reasons were not purely artistic ones, being based on the common misapprehension of European artists that America is a distant Eldorado which will and ought to pay, for a dash of European "culture," anything an artist thinks will make it "worth while" for him to leave Europe. We don't know if the Rosés will eventually come to America or not, but it is just as well for the American public to know that the organization has recently experienced a change, the first since its foundation, namely this: Friedrich Buchsbaum, its cellist, and one of the most important factors in its development, has left, or, as it is rumored, was asked to leave by the leader for purely personal reasons, and in so abrupt a manner that many Viennese music lovers saw fit to circulate an address of sympathy for Buchsbaum. Among the signers were Arthur Schnitzler and many other eminent persons. The affair was aggravated by the fact that Buchsbaum, in order to be able to withstand the rigors of the quartet's journeys, had just had an operation performed which cost him one of his eyes. It was during his illness that the quartet discovered it could get on without him. The affair seems to call for an explanation of a method of procedure not common in the fraternity of art.

## IRISH MOTHERS

If the two eminent Italians, Marconi and the late Caruso, both had Irish mothers, our advice to the forthcoming candidates for fame and fortune is that they should make sure of having Irish mothers. Cousins and other near relatives of Caruso are said to reside at Strabane, in the county of Tyrone, Ireland, and the mother's name is reported to have been Jessie Donoghue. What puzzles us is that these biographical details should have come to light only after the great singer's death. Or was it our dullness which hid these facts from our understanding? At any rate we must give Caruso the credit of looking like an Italian. And by the same tokens we must credit that other tenor, John McCormack, for refraining to look like an Italian.



## DONAUESCHINGEN

(Continued from page 5.)

wholly modern feeling and strongly pulsating vitality, stamp it as extraordinary in every respect. Without jealousy or cavil the musicians assembled in Donaueschingen recognized it as a masterpiece.

Six fugues, excerpts of a work for piano (twenty-four fugues, op. 24), by Arthur Willner, followed the Jarnach quintet, being excellently played by the young German pianist, Walter Rehberg. Here too maturity and clearness, depth and modern spirit were in evidence. But some songs by Karl Horwitz, next on the program, constituted one of the "dead-ends" of the list, because their conception is too impersonal and the treatment too imitative. The remark of a witty Berlin critic characterizes it: "If the man develops at this rate, he will soon have caught up with Rameau."

The third concert opened with a sonata for piano and violin by the nineteen-year-old Rudolf Peters, who though he has not penetrated into the modern spirit is far from a mere imitation of the neo-romantic school. It was well to have given him encouragement by the performance of this work, though he must absorb considerable *Zeitgeist* in order to produce so progressive a work as one may well expect from this trial of strength.

Another sonata, for piano, by Alban Berg, a leading member of the intimate Schönberg circle, was played by Eduard Erdman with his accustomed verve. Berg is a composer who has advanced to the stage of Schönberg's chamber symphony and has stuck there. It does not look as though he would get much further; but as a mark of progress in the development of modern music his sonata may have a certain validity. Whether its effect can be as good when it is played by anyone but this young Lochinvar of modernity is a question, however.

## ANOTHER CLOU.

As final piece of the whole festival there came another "clou," the third string quintet of Paul Hindemith. Hindemith is a modernist who, regardless of everything, allows his well nigh limitless fancy free reign—a man possessing something of the grandioseness of modern mechanics; one who may permit himself to stride carelessly along his own path, because he is never, even for a moment, at a loss for an idea. He cares not a fig about form, and throws out one aperçu after another—now witty, now sentimental, now a caricature, now a grotesquerie—but always accomplished and certain. One overlooked his rasping dissonances in observing the ideas which they express, and one was amused by the freedom and unconcern with which everything fairly squirted out. His unheard-of temperament carried everything before it.

It was significant that after this work a veritable flood of discussion was released and among those present everybody was so shaken up and vitalized that talking became a necessity. There is, no doubt, much that is half baked, confused and wild in this quartet, but there is also a potentiality of great deeds, which—if Hindemith should clarify his inspiration—are surely to be expected from this man.

CÉSAR SAERCHINGER.

## MACBETH AND HACKETT WIN FRESH RAVINIA HONORS

"Don Pasquale," with Trevisan in Title Role, a Highly Successful Revival—Audiences Increase with Temperature

Ravinia, Ill., August 27, 1921.—After the hot spell that the Middle West experienced during the month of July, when all previous records since the establishment of a meteorological bureau were beaten, the sudden drop was felt even more keenly, and this materially affected the attendance of Ravinia during the past week. However, when "Don Pasquale" had its first performance of the season on Saturday night, the cool breeze of Lake Michigan could not keep away a large army of music lovers who practically filled the pavilion.

"DON PASQUALE," SATURDAY, AUGUST 20.

It requires a star cast to make "Don Pasquale" the lively opera that charms our elders, and such was the cast that presented the opera at Ravinia. It included Florence Macbeth as Norina, Charles Hackett as Ernesto, Vittorio Trevisan as Don Pasquale, Millo Picco as Dr. Malatesta, and Giordano Paltrinieri as the Notary, with Gennaro Papi at the conductor's desk, and Armando Agnini as the stage director.

Florence Macbeth has grown greatly in her art. This has been stated so often in these columns that repetition seems superfluous, yet in every new role she impresses more favorably. Her Norina was no exception. She dressed it charmingly and her own personality added materially in making the plot plausible. Vocally she was a delight, thus the tempestuous plaudits of the public were at all times justified.

Charles Hackett is another of those tenors who are deserving of the highest praise. There are a few foreign tenors who come to this country and who draw huge salaries singing year after year their eternal repertory. Year after year they saturate the American public with works in which they have been heard time and time again. This is injurious, especially in this country where the public want to see, as well as to hear, artists in new roles, and the American Charles Hackett is one who gives the audience a chance to judge him in many different parts. His repertory seems inexhaustible and he is just as much at home in the French repertory as in the Italian.

His Ernesto is a portrayal that will add greatly to the gallery of handsome youths he has depicted so adroitly at Ravinia this summer. His carriage and stage deportment should be taken as examples by many other tenors, including the foreigners. His singing was a joy and his success unbounded.

Vittorio Trevisan has been heard several times in and around Chicago as Don Pasquale, but it is pleasurable to report that he was never in better form than on this occasion. A comedian of the best kind, Trevisan was funny, but never vulgar. His good humor being communicated to the public, he proved a source of enjoyment from beginning to end. Vocally the role of Don Pasquale requires much from a bouffe, but the tones that Trevisan produced

would have been welcomed by many a baritone. He made, naturally, his usual hit.

Millo Picco was excellent as Dr. Malatesta. There are some roles in which Mr. Picco is ill at ease both vocally and histrionically. There are others in which he ranks close to stellar position and one of those is that of Malatesta. He, too, found the funny note in the personage he portrayed so well and brought out all the funny characteristics; thus the hilarity of the public was comprehensive.

Paltrinieri had little to do as the Notary, but this was done so well as to deserve a word of praise.

The last but one week at Ravinia brought out many repetitions, and as the temperature suddenly raised considerably, the nightly attendances did likewise.

On Saturday night of this week "Zaza" had its first performance of the season, and a review of this is deferred until next week.

RENE DEVRIES.

## Vera Curtis a Concert and Oratorio Favorite

Vera Curtis is another one among several singers who have recently been reclaimed by the concert stage after considerable experience and much success in opera. However, her case is an exception, as she had done but little work in concert before being engaged at the Metropolitan Opera House. In fact, it could be said that she stepped almost directly from the studio of her teacher, Victor Maurel, to the stage of the Metropolitan, where she made her debut as the First Lady in "The Magic Flute," a part which she sang nearly two score times thereafter.

Up until the time when German opera in the original tongue was discontinued at the Metropolitan, Miss Curtis was a familiar figure in such roles as Guttrune in "Götterdämmerung," Frieda in "Rheingold," Marianne in "Der Rosenkavalier," and others of like importance. She also created the part of Queen Caroline in "Madame Sans-Gêne," and, at the special request of the composer, was entrusted with the role of Lisa during the season that Walter Damrosch's "Cyrano de Bergerac" was in the repertory. With touring opera companies she has been heard as Marguerite in "Faust," Santuzza in "Cavalleria Rusticana," and Aida.

The past two seasons there has been such a demand for her appearance in concert work that she has abandoned opera and devoted her time exclusively to the newer field. She is now a particular favorite in oratorio and it will be recalled that she performed a veritable tour de force by learning the principal soprano part in Edgar Stillman Kelley's "Pilgrim's Progress" in twenty-four hours, when called upon to substitute for Mabel Garrison at the time when the work had its premiere during the spring festival of the New York Oratorio Society in 1920. Such a feat gave ample proof of the soprano's sound musicianship, and she acquitted herself in a manner which brought forth warm praise from Walter Damrosch, who conducted.

Last season opened for Miss Curtis at the Worcester Festival, where she sang in César Franck's "The Beatitudes." Other choral and orchestral engagements which followed were with the Elgar Choir, Hamilton, Canada; the Troy Vocal Society, Troy, N. Y.; the Treble Clef Club, Hartford, Conn.; the Philharmonic Choir, of Boston; the Mendelssohn Choir, of Greensburg, Pa.; the Detroit, New Haven and London (Canada) symphony orchestras. In addition, she gave recitals in Rochester, Montreal, Toronto, Chatham, Ont.; Johnstown, N. Y.; Pittsburgh, Pa.; Jersey City, and other cities. The choral works which she sang in these and other engagements included "The Messiah," "Elijah," "The Creation," "The Holy City," "The Beatitudes," the Verdi "Requiem," the Rossini "Stabat Mater," "A Tale of Old Japan," and "Faust."

Notable among her appearances was one with the New Haven Symphony Orchestra in January, when she was honored in taking part in the first performance of the last work composed by the late Horatio Parker, an ode written in memory of the Yale men who had fallen during the war. By an odd coincidence it was given its initial hearing at a concert which served as a memorial for the composer as well.

Among the important bookings which Miss Curtis will fill next season are two solo appearances with the Cleveland Orchestra when it comes East in late January, a recital at Columbia University and an appearance with the Cercle Gounod of New Bedford, Mass.

## Capacity Audiences at Leman Concerts

Capacity audiences were on hand for the first two Sunday evening symphony concerts given by the Leman Orchestra in August on the Steel Pier, Atlantic City, N. J. On August 7 Mr. Leman presented an all-Tschaikowsky program, which included the "Solennelle" overture, "Nutcracker Suite," valse from the "Sleeping Beauty" ballet, and "March Slave." The conductor's reading and the excellent performance of the orchestra made the program one of the most interesting given this season. Charlotte Peege made a fine impression by her singing of "Adieu Forests," from "Jeanne d'Arc," and was obliged to respond with a group of songs in English. John Richardson, fourteen year old violinist, played in a musicianly manner the violin concerto, op. 35. He was recalled fourteen times and gave four encores, all Kreisler transcriptions.

Another interesting program was arranged for August 14, when Esther Dale, soprano; Ernest Davis, tenor, and Bernard Haltenorth, pianist, were the soloists. This was the first appearance of Miss Dale at these concerts, and the beauty of her voice and refinement of style won her much praise for her singing of the aria from Debussy's "L'Enfant Prodigue." Mr. Davis has been heard before, and his reengagement met with the unstinted approval of the audience. He was heard in an operatic aria. Bernard Haltenorth played Mendelssohn's "Capriccio Brillante" and created much enthusiasm because of his splendid technical command and due regard for the musical content of the composition.

## Isabel Leonard a Busy Teacher

Owing to the increasing demands from interested pupils throughout Canada, Isabel Leonard, New York vocal teacher, will make more frequent visits to Ottawa during the coming spring season. However, Miss Leonard's New York studio in Carnegie Hall will as usual open October 3.

## I SEE THAT

The Italian Musical League will hold a memorial service for Caruso tomorrow.

Toscha Seidel has been booked for forty concerts in Scandinavian countries.

John McCormack was given an ovation at his Ocean Grove appearance on August 25.

Fitzhugh W. Haensel has returned from the Orient.

S. Hurok will transfer his managerial offices on October 1 to Aeolian Hall.

Moszkowski was sixty-seven years old on August 23.

There is no truth in the rumor that Sousa's hearing has become badly impaired.

The Cornish School of Music will furnish the ballet for the Scotti opera performances in Seattle, San Francisco and Los Angeles.

Louis Graveure will give three concerts in Detroit during the coming season.

Ysaye will make a number of recital appearances during 1921-22.

Toscanini has invited Edward Johnson to come to Milan to create the tenor role in a new opera by Pizzetti.

S. Wesley Sears opened the new organ in All Saints' Church, Peterboro, N. H., August 23.

The San Carlo Opera Company has increased its repertory of French operas.

Lester Donahue, pianist, will return to America in September.

There will be ten weeks of opera at the Cincinnati Zoological Garden next summer.

Edwin Franko Goldman will be guest conductor at Symphony Hall, Detroit, September 9.

Mr. and Mrs. Francis Rogers sail for home on September 12.

Selim Palmgren, Finnish composer, will make his American debut in October.

Adelaide Gescheidt will reopen her studios on September 6.

Alice Gentle has been acclaimed as a great singing actress.

Alfredo Martino has issued a program of studies as he uses them in his vocal work.

Helen Teschner Tas has engaged Emil Friedberger for her accompanist for next season.

Mme. Callaway-John is preparing her New York recital program with Joseph Regneas at Raymond, Me.

Nelson Illingworth is booked heavily for next season, his tour opening at Harrisburg the middle of October.

Maria Ivogün was married secretly a few weeks ago to Karl Erb.

The Chicago Opera will revive Carpenter's "Birthday of the Infanta" and Borowski's "Boudoir" next season.

Bronislaw Huberman says that an artist is one who feels and expresses the fundamental rhythms of existence.

Amelia Lamb sang for 1,500 business men at the Engineers' Club on August 10.

Edythe Le Bermuth, soprano, has taken a studio at 322 West Eighty-ninth street.

Richard Czerwonky will again teach at Saint Teresa College next summer.

Rev. Wallace Tharp of Pittsburgh said in one of his sermons that a soul without music is a starved soul.

A number of eminent teachers have been added to the faculty of the Cincinnati College of Music.

Sherman K. Smith will establish and manage the New York studio of George Fergusson.

The Arimondis of Chicago gave a banquet in honor of Mr. and Mrs. Leo Ditrchstein and Frances Underwood.

Dalmau, the Argentine violinist, will come to America for recitals in November or December.

Frances DeVilla Ball will open new studios at 131 East Sixty-ninth street on October 1.

Lawrence Green Muehling of Manchester, N. H., died recently in Boston.

Schumann-Heink will sing at the Ocean Grove Auditorium on Labor Day.

Mabelle Addison made her third appearance this season at Atlantic City on August 18.

3,576 students were enrolled at the New England Conservatory during 1920-21.

Emma A. Dambmann will resume vocal instruction in New York about September 20.

Rachel M. Johnston, mother of R. E. Johnston, died on August 26.

Aureliano Pertile, tenor, has been engaged for the first half of the season at the Metropolitan.

Albert von Doehnof, pianist and teacher, has been a neighbor of Galli-Curci all summer at Highmount.

P. A. Tirindelli leaves New York the end of this week to resume his activities at the Cincinnati Conservatory.

Gladys Axman will arrive in the metropolis today, after a three months' absence.

The Philadelphia Rapid Transit may give a season of opera in that city.

Every evening at the Lexington Theater Arnold Volpe conducts an orchestra of 258 men.

Dicie Howell has added eight more appearances to her list of engagements for next season.

Richard Hageman is on a two months' vacation, his first in six years.

Idelle Patterson was one of the best soloists to appear with the Leman Orchestra this summer.

Florence Easton can call herself "a grandchild of Viardot and Garcia."

Lee Pattison is scheduled to give a piano recital in London today.

Musicians, writers and painters who wish to secure a summer home in the Blue Ridge Mountains should read what Joseph Pache has to say about it on page 14.

Reinold Werrenrath already has been booked for seventy-one engagements for next season.

Germaine Schnitzer will begin another concert tour of Europe the end of this month.

Myrtle Irene Mitchell, the Kansas City manager, has just died in Los Angeles.

David Bispham is dangerously ill at his apartment in New York.

Per Nielsen, director of Westminster College of Music, has been vacationing in Berlin, Norway, etc. G. N.



# SUMMER DIRECTORY OF MUSICIANS

**A**  
 Alberti, Sol.....Chicago, Ill.  
 Alda, Frances.....Europe  
 Aldrich, Florence.....Norwich, N. Y.  
 Allen, Dr. Julia Clapp.....Scranton, Pa.  
 Althouse, Paul.....Cape May, N. J.  
 Anderson, Walter.....Shelter Harbor, Westerly, R. I.  
 Archibald, Vernon.....Alida, Sask.  
 Armstrong, Marion.....Pictou, N. S.  
 Arnold, Felix.....White Mountains, N. H.  
 Atwood, Martha.....Merriewold Park, N. Y.  
 Auer, Leopold.....Lake George, N. Y.  
 Avery, Stanley R.....Fontainebleau, France

**B**  
 Bachmann, Edwin.....Woodstock, N. Y.  
 Baldwin, Samuel A.....Manchester, Vt.  
 Bail, Frances de Villa.....Highland, N. Y.  
 Ballon, Ellen.....Montreal, Canada  
 Barlow, Howard.....Portland, Ore.  
 Barnes, Edwin N. C.....Pawtucket, R. I.  
 Baroness, Jean.....Cincinnati, Ohio  
 Barrientos, Maria.....Buenos Aires, S. A.  
 Barrows, Harriot Eudora.....West Boothbay Harbor, Me.  
 Barstow, Vera.....Whitehouse, N. J.  
 Bartik, Ottokar.....Prague, Czecho-Slovakia  
 Bauer, Harold.....Seal Harbor, Me.  
 Beardsley, Mrs. Randolph.....North Conway, N. H.  
 Beck, Alma.....Harbor Point, on Lake Michigan  
 Beck, E. A.....Great Neck, L. I.  
 Becker, Gustav L.....Cornwall Bridge, Conn.  
 Beebe, Carolyn.....Mystic, Conn.  
 Bellmann, H. H.....Montreal, N. C.  
 Bensel, Caryl.....Lake Placid, N. Y.  
 Berumen, Ernesto.....Kew Gardens, L. I.  
 Beutel, Carl.....New York  
 Bibb, Frank.....Montgomery City, Mo.  
 Bigelow, W. P.....London, England  
 Blackman, Charlotte L.....South Harpswell, Me.  
 Blitz, Julien Paul.....Subiaco, Ark.  
 Bloch, Alexander.....Greensboro, Vt.  
 Bochco, Rudolph.....Belmar, N. J.  
 Bogislav, Ruano.....Europe  
 Bohnet, Cleveland.....Berlin, Germany  
 Boice, Susan Smock.....Watertown, S. D.  
 Bori, Lucrezia.....Milan, Italy  
 Bos, Coenraad V.....Holland  
 Boswell, Alfred C.....Swampscott, Mass.  
 Bourdon, Louis H.....Sainte Agathe des Monts, P. Q.  
 Bradley, Grace.....Hollis, L. I.  
 Brady, William S.....Europe  
 Braine, Robert.....New York  
 Bready, Mrs. George Lee.....East Hampton, L. I.  
 Breeskin, Elias.....Blue Hill Falls, Me.  
 Breneman, Karl.....Highfield, Md.  
 Briscoe, A. H.....Chicago, Ill.  
 Britt, Horace.....Woodstock, N. Y.  
 Brock, Eleanor.....Morgantown, W. Va.  
 Brocks-Oetteking, Hanna.....Bad Elster, Germany  
 Brown, Eddy.....Long Branch, N. J.  
 Brown, Mary Houghton.....Rockford, Ill.  
 Buhlig, Richard.....Los Angeles, Cal.  
 Burdette, Lola Florence.....Hurricane, W. Va.  
 Burleigh, Cecil.....Tarrytown, N. Y.  
 Burt, Raymond.....Paterson, N. J.  
 Burton, Arthur M.....Geneva, Ill.  
 Byrd, Winifred.....Sea Girt, N. J.

**C**  
 Campanari, Giuseppe.....Cincinnati, Ohio  
 Campbell, James, Jr.....Severance, Kan.  
 Campbell-McInnes, J.....England  
 Carl, Dr. William C.....The Adirondacks  
 Carri, F. and H.....Nantucket, Mass.  
 Case, Anna.....Great River, L. I.  
 Casini, Gutia.....Hanover, Germany  
 Chapman, Mr. and Mrs. William R.....Shelbourne, N. H.  
 Chamlee, Mario.....Highland Park, Ill.  
 Cherniavsky Trio.....Australia  
 Clark, Ethel.....Round Lake, N. Y.  
 Clark, Marguerite.....Derry, N. H.  
 Claussen, Julia.....Pocono Mountains  
 Clemens, Clara.....Europe  
 Clug, Ruth.....Europe  
 Cole, Rosseter G.....New York  
 Coleman, Amelia.....Asbury Park, N. J.  
 Condon, Kate.....Chicago, Ill.  
 Conradi, Luther.....Randolph, N. H.  
 Cottlow, Augusta.....Marlboro, N. H.

Cooley, Carlton.....Philadelphia, Pa.  
 Corlew, Mabel.....Lincolnton, Me.  
 Cornell, A. Y.....Round Lake, N. Y.  
 Cornell, Louis.....Alma, Cal.  
 Cox, Ralph.....New York  
 Crawford, Evalyn.....Norfolk, Conn.  
 Crimi, Giulio.....Buenos Aires, S. A.  
 Curci, Luigi.....Italy  
 Curtis, Vera.....Bridgeport, Conn.

**D**  
 Dale, Esther.....Townshend, Vt.  
 Dalossy, Ellen.....Europe  
 D'Alvarez, Marguerite.....Marienbad  
 Dambmann, Emma A.....Los Angeles, Cal.  
 Dambois, Maurice.....Europe  
 David, Annie Louise.....Berkeley, Cal.  
 Davis, Mary.....Beaverkill, N. Y.  
 De Bruyn, Roger.....Glen Cove, L. I.  
 De Gomez, Victor.....North Brooklyn, Me.  
 De Cisneros, Eleonora.....Alexandria Bay, N. Y.  
 De Sales, Regina.....Portchester, N. Y.  
 Deeks, Clara.....Panama  
 Destin, Emmy.....Europe  
 Dickinson, Clarence.....Cornwall-on-Hudson, N. Y.  
 Dilling, Mildred.....Europe  
 Dillon, Enrica Clay.....Harrison, Me.  
 Dorchester, E.....Oak Bluffs, Mass.  
 Dunning, Carrie Louise.....Chicago, Ill.

**E**  
 Easton, Florence.....Europe  
 Eddy, Madeline Hobart.....Bayonne, N. J.  
 Edlin, Louis.....Far Rockaway, L. I.  
 Elizondo, Artemisa.....Brookside, W. Va.  
 Ellerman, Amy.....Yankton, S. D.  
 Elman, Mischa.....New York  
 Evans, C. B.....Chicago, Ill.  
 Evans, F. Shailer.....Cincinnati, O.

**F**  
 Fabrizio, Carmine.....Plattsburg, N. Y.  
 Falk, Jules.....Brussels, Belgium  
 Fanning, Cecil.....Victoria, B. C.  
 Farnam, Lynnwood.....Dunham, Canada  
 Federlein, G. H.....Oakland, Me.  
 Ferguson, George.....North Whitefield, Me.  
 Fickenscher, Arthur.....Cisco, Cal.  
 Finnegan, John.....North Sebago, Me.  
 Fiqué, Carl.....Peekskill, N. Y.  
 Fiqué, Katherine Noack.....Peekskill, N. Y.  
 Fischer, Adelaide.....Oakland, Me.  
 Fischer, Elsa.....Hawthorne, N. Y.  
 Fitzju, Anna.....Ravinia Park, Ill.  
 Fletcher-Copp, Evelyn.....Brookline, Mass.  
 Flint, Willard.....South Yonkers, Mass.  
 Flonzaley Quartet.....Europe  
 Florence, Rose.....Paris, France  
 Foster, Fay.....Blue Hill Falls, Me.  
 Frank, Ethel.....Rockport, Mass.  
 Fremstad, Olive.....Maine  
 Frisca, Alice.....New York

**G**  
 Gabrilowitsch, Ossip.....Europe  
 Gale, Florence E.....Cranford, N. J.  
 Galli-Curci.....Highmount, N. Y.  
 Galt, Martha C.....Canton, Ga.  
 Ganz, Rudolph.....Switzerland  
 Garden, Mary.....Europe  
 Gardner, Samuel.....Paris, France  
 Garrigue, Esperanza.....New York  
 Gebhard, Heinrich.....Norfolk, Mass.  
 Gehrkens, Prof. Karl W.....Rapid City, Mich.  
 Genovese, Nana.....Asbury Park, N. J.  
 Gentle, Alice.....Highland Park, Ill.  
 Gerhardt, Elena.....Upper Saranac, N. Y.  
 Given, Thelma.....Provincetown, Mass.  
 Golde, Elizabeth.....Whitefield, N. H.  
 Golde, Walter.....Whitefield, N. H.  
 Gorno, Albino.....Quebec, Canada  
 Gouled, Marie.....Sea Girt, N. J.  
 Grainger, Percy.....White Plains, N. Y.  
 Gray-Lhevinne, Estelle.....Alameda, Cal.  
 Greene, Walter.....Kent's Hill, Me.  
 Griffith, Yeatman.....Merrill, N. Y.  
 Gruenberg, Prof. Eugene.....Wrentham, Mass.  
 Guilbert, Yvette.....Paris, France  
 Gunn, Alexander.....West Boothbay Harbor, Me.  
 Gunster, Frederick.....Monmouth Beach, N. J.  
 Gustafsen, William.....Yonkers, N. Y.

**H**  
 Hackett, Arthur.....Alton, N. H.  
 Hackett, Charles.....Highland Park, Ill.  
 Hadley, Henry.....West Chop, Mass.

Hall, Anna.....Syracuse, N. Y.  
 Hall, Walter Henry.....East Edgcomb, Me.  
 Hall, Mrs. W. E. W.....Falmouth, Mass.  
 Hambourg, Boris.....London, England  
 Hamlin, George.....Lake Placid, N. Y.  
 Harcum, Edith Hatcher.....White Sulphur Springs, Va.  
 Harmati, Sandor.....Woodstock, N. Y.  
 Harris, Victor.....East Hampton, L. I.  
 Harrold, Orville.....West Norwalk, Conn.  
 Harvard, Sue.....Bohemia Island, Ont., Canada  
 Hausman, Rosalie.....Lake George, N. Y.  
 Havens, Raymond.....Europe  
 Heckle, Emma.....Cincinnati, Ohio  
 Heinroth, Charles.....Cincinnati, Ohio  
 Helmuth, E. de R.....Deal, N. J.  
 Hempel, Frieda.....Europe  
 Hesse, Florence.....Greenville, Pa.  
 Hill, Jessie Fenner.....Averill Park, N. Y.  
 Hill, Mabel Wood.....Bridgehampton, L. I.  
 Hirst, Minette.....Europe  
 Hislop, Joseph.....New York  
 Hobbs, Harold W.....Lakeside, Conn.  
 Homsted, Grace Farrington.....New York  
 Hobert, Margaret.....Greensboro, Vt.  
 Hoegsbro-Christensen, Inga.....Egg Harbor City, N. J.  
 Hofmann, Josef.....Seal Harbor, Me.  
 Hoffmann, Katherine.....The Orient  
 Hofheimer, Grace.....Fontainebleau, France  
 Horton, Edna V.....Geneseo, N. Y.  
 Howell, Dicie.....Tarboro, N. C.  
 Huber, Daniel, Jr.....Mt. Pocono, Pa.  
 Huss, Mr. and Mrs. Henry Holden.....Diamond Point, N. Y.  
 Hutcheson, Ernest.....Sandwich, Mass.

**I**  
 Illingworth, Nelson.....New York City  
 Irvine, Jessamine Harrison.....Spain

**J**  
 Jacobi, Frederick.....New York  
 Jacobsen, Sascha.....Europe  
 Jean, Daisy.....Europe  
 Jeffrey, Helen.....Blue Hill, Me.  
 Johnson, Edward.....Florence, Italy  
 Jonas, Alberto.....Atlantic City, N. J.  
 Jones, Ethel.....Independence, Ia.  
 Jones, William Bridge.....Gilsom, N. H.  
 Jordan, Mary.....New York  
 Joyce, Elmer S.....Westerly, R. I.

**K**  
 Kelly, Mr. and Mrs. Thomas J.....Harbor Beach, Mich.  
 Kemper, Ruth.....Mountain Lake Park, Md.  
 Kingston, Morgan.....Glencoe, Ill.  
 Kittay-Vito, Theodore.....Milan, Italy  
 Klibansky, Sergei.....Seattle, Wash.  
 Klink, Frieda.....Deal, N. J.  
 Knupfer, Walter.....Europe  
 Kochanski, Paul.....Europe  
 Koerner, Arthur.....St. Paul, Minn.  
 Kortschak, Hugo.....Pittsfield, Mass.  
 Koshetz, Nina.....Water Witch, N. Y.  
 Kreiner, Edward.....Woodstock, N. J.  
 Kriens, Christiaan.....Hempstead, L. I.

**L**  
 Lada.....Staatsburg, N. Y.  
 Land, Harold.....Stockbridge, Mass.  
 Lang, Margaret R.....New Boston, N. H.  
 Lankow, Edward.....Spring Lake, N. J.  
 Laurenti, Mario.....Woodstock, N. Y.  
 Lazar, Idis.....Cleveland, Ohio  
 Lee, Ethel.....Ogunquit, Me.  
 Leginska, Ethel.....Europe  
 Leman, J. W. F.....Atlantic City, N. J.  
 Leonard, Isabel.....Ottawa, Canada  
 Leopold, Ralph.....Cleveland, Ohio  
 Letz, Hans.....Woodstock, N. Y.  
 Levenson, Boris.....New York  
 Levitzki, Mischa.....Australia  
 Lewis, Goldina de Wolf.....Newport, N. H.  
 Lhevinne, Mischa.....Alameda, Cal.  
 Lindgren, Lydia.....Flushing, L. I.  
 Lisniewska, Marguerite Melville.....England  
 Littlefield, Laura.....Marlboro, Me.  
 Loring, Harold A.....Chicago, Ill.  
 Luce, Wendell H.....Boston, Mass.  
 Luyster, Wilbur A.....East Brookfield, Mass.  
 Lyons, John Henry.....Bellingham, Wash.

**M**  
 McConnell, Mrs. E. B.....New York  
 McCormack, John.....Noroton, Conn.  
 McKinney, Howard.....Italy  
 MacArthur, Pauline.....Vineyard Haven, Mass.  
 Macbeth, Florence.....Ravinia, Ill.  
 MacLennan, Francis.....Europe  
 Madden, Lotta.....Europe  
 Malkin, Joseph.....Arcadia, Mich.  
 Malkin, Manfred.....Sea Gate, L. I.  
 Mandy, Frank P.....Ferron Park, Wis.  
 Manner, Jane.....Larchmont Manor, N. Y.  
 Marsh, Frank E., Jr.....Wolfville, N. S., Canada  
 Martinelli, Giovanni.....Buenos Aires, S. A.  
 Martin, Riccardo.....Europe  
 Martino, Giovanni.....Greenwich, Conn.  
 Masson, Greta.....Oshawa, Ont., Canada  
 Masters, Jessie.....Warren, Ohio  
 Matzenauer, Margaret.....Europe  
 Mees, Dr. Arthur.....Camden, Me.  
 Mehan, John D.....Belfast, Me.  
 Meisle, Kathryn.....Toms River, N. J.  
 Meldrum, John.....Buffalo, N. Y.  
 Merola, Gaetano.....San Francisco, Cal.  
 Mero, Yolanda.....New City, N. Y.  
 Metcalf, John W.....Wawona, Cal.  
 Middleton, Arthur.....Shelter Harbor, R. I.  
 Mikova, Marie.....Omaha, Neb.  
 Miller, J. Oscar.....New York  
 Miller, Reed.....Lake George, N. Y.  
 Miller, Rosalie.....Paris, France  
 Milligan, Harold.....Corona, L. I.

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Monger, W. Percival ..... Delaware Water Gap, Pa.  
Morgan, George ..... The Orient  
Morgana, Nina ..... Buffalo, N. Y.  
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Morris, Harold ..... Woodstock, N. H.  
Mott, Alice Garrigue ..... Long Lake, N. Y.  
Mukle, May ..... Pittsfield, Mass.  
Murdock, Katherine ..... Indianapolis, Ind.  
Muzio, Claudia ..... Buenos Aires, S. A.  
Myer, Edward J. .... Point Chautauqua, N. Y.

## N

Namara, Marguerite ..... Great Neck, L. I.  
Nash, Frances ..... France  
Nevin, Arthur ..... Peterboro, N. H.  
Nevin, Olive ..... Atlantic City, N. J.  
Neumann, F. Wight ..... Mackinac Island, Mich.  
Newbold, Elizabeth ..... Westport, Lake Champlain  
Nicastro, Miguel ..... Caracas, Venezuela  
Nicolay, Constantin ..... Paris, France  
Nielsen, Alice ..... Bedford Hills, N. Y.  
Nielsen, Per ..... Europe  
Niemack, Ilse ..... Charles City, Ia.  
Niessen-Stone, Matja ..... London, England  
Noble, T. Tertius ..... Rockport, Mass.  
Nordling, Elsie ..... Asbury Park, N. J.  
Northrup, Grace ..... San Francisco, Cal.  
Nyiregyhazi ..... Westkill, N. Y.

## O

Oakes, A. W. .... Kyburz, Cal  
Olshansky, Bernardo ..... Southampton, L. I.  
Ornstein, Leo ..... New Hampshire

## P

Pamplin, Jessie S. .... St. Petersburg, Fla.  
Passmore, Melvina ..... Little Silver, N. J.  
Pattison, Lee ..... London, England  
Pavloska, Irene ..... Los Angeles, Cal.  
Percy, Richard T. .... Plymouth, Mass.  
Perrenot, Carol ..... Good Ground, L. I.  
Peterson, May ..... Paris, France  
Ponselle, Carmela ..... Maine  
Ponselle, Rosa ..... Maine  
Price, James ..... Greensboro, N. C.  
Prihoda, Vasa ..... Europe  
Prokofieff, Serge ..... Europe  
Putman, Eugen ..... Bedford, Va.

## Q

Quaile, Elizabeth ..... Lee, Mass.

## R

Radamsky, Serge ..... Merriewold Park, N. Y.  
Rafsa, Rosa ..... Rio de Janeiro, Brazil  
Regneas, Joseph ..... Raymond, Me.  
Reimers, Paul ..... Europe  
Reimherr, George ..... Merriewold Park, N. Y.  
Richardson, Martin ..... Mohonk Lake, N. Y.  
Riegger, Neira ..... Catskill Mts., N. Y.  
Riegger, Wallingford ..... Burkehaven, N. H.  
Riesberg, F. W. .... Norwich, N. Y.  
Riker, Franklin ..... Underwood, N. Y.  
Rimini, Giacomo ..... Rio de Janeiro, Brazil  
Rio, Anita ..... Taos, New Mexico  
Roberts, Emma ..... Brookline, Mass.  
Robinson, Carol ..... San Antonio, Tex.  
Robinson-Duff, Mrs. .... Paris, France  
Roeder, Carl M. .... Center Harbor, N. H.  
Rogers, Francis ..... England  
Romaine, Margaret ..... Schroon Lake, N. Y.  
Roselle, Anne ..... Rockaway Park, L. I.  
Rosen, Max ..... Europe  
Rosenbaum, Hulda L. .... Lake Placid, N. Y.  
Rudolphe, Victor ..... Timmins, Ont., Can.  
Rubinstein, Arthur ..... Madrid, Spain  
Ruffo, Titta ..... Rome, Italy  
Rumsey, Ellen ..... Sea Gate, L. I.  
Rust, Oskar ..... Hot Springs, Ark.  
Rybnar, Dr. Cornelius ..... Tannersville, N. Y.

## S

Saenger, Oscar ..... Europe  
Samaroff, Olga ..... Europe  
Samoiloff, Lazar S. .... South America  
Saville, Marie ..... The Adirondacks  
Saxby, Helene ..... Yonkers, N. Y.  
Schelling, Ernest ..... Bar Harbor, Me.  
Schiller, Celia ..... Stamford, N. Y.  
Shipa, Tito ..... South America  
Schmuller, Alexander ..... Baarn, Holland  
Schoen-Rene, Anna ..... Berlin, Germany  
Schofield, Edgar ..... Nyack, N. Y.  
Schroeder, Theodore ..... Lee, Me.  
Schwarz, Josef ..... Europe  
Scotney, Evelyn ..... Great Barrington, Mass.  
Scott, John Prindle ..... Macdonough, N. Y.  
Seagle, Oscar ..... Schroon Lake, N. Y.  
Sears, S. Wesley ..... Peterboro, N. H.  
Seibert, Henry F. .... Piedmont, Italy  
Seidel, Toscha ..... London, England  
Seydel, Irma ..... Europe  
Sharlow, Myrna ..... Marina Grande, Italy  
Shattuck, Arthur ..... Europe  
Shure, R. Dean ..... Silver Creek, N. Y.  
Simmons, Louis ..... Southampton, L. I.  
Simpson, Alma ..... Canadian Rockies  
Sinclair, Lionel Levinson ..... Louisville, Ky.  
Sittig Trio ..... Stroudsburg, Pa.  
Smith, Ethelynde ..... Alton Bay, N. H.  
Soder-Hueck, Ada ..... Pocono, Pa.  
Sokoloff, Nikolai ..... Europe  
Sorrentino, Umberto ..... Wading River, L. I.

Spalding, Albert ..... Europe  
Sparkes, Lenora ..... Bristol, England  
Spencer, Allen ..... Wequetonsing, Mich.  
Spencer, Claire ..... Beechhurst, L. I.  
Spencer, Eleanor ..... Europe  
Spiering, Theodore ..... Seattle, Wash.  
Stanley, Helen ..... Twin Lakes, Conn.  
Steele, Roy Williams ..... Winsted, Conn.  
Stoerber, Emmeran ..... Pittsfield, Mass.  
Stoessel, Albert ..... Woodstock, N. H.  
Stojowski, Sigismond ..... France  
Stopak, Josef ..... Long Branch, N. J.  
Storr, Lionel ..... White Plains, N. Y.  
Stransky, Josef ..... Europe  
Stults, Monica Graham ..... Grand Lake, Colo.  
Stults, Walter Allen ..... Grand Lake, Colo.  
Sundelius, Marie ..... Highland Park, Ill.  
Swain, Mary Shaw ..... Rockport, Mass.  
Sweet, Reginald L. .... Seabright, N. J.  
Sydow, Paul ..... Montville, N. J.

## T

Tandler, Adolf ..... Europe  
Thalberg, Marcian ..... Europe  
Thibaud, Jacques ..... France  
Thomas, Jeannette ..... Asbury Park, N. J.  
Thomas, John ..... Colorado Springs, Col.  
Thomson, Grace Chalmers ..... Seneca Falls, N. Y.  
Thorner, William ..... White Mountains, N. H.  
Tillotson, Betty ..... Canada  
Tirindelli, Pier ..... New York  
Todd, Marie L. .... Stamford, N. Y.  
Toland, Ralph ..... La Crosse, Wis.  
Topping, Leila ..... Westerly, R. I.  
Trentini, Emma ..... Italy  
Truette, Everett E. .... Greenville, Me.  
Turnbull, E. L. .... North East Harbor, Me.  
Turner, H. Godfrey ..... Whitefield, N. H.  
Turpin, H. B. .... Victoria, B. C.

## V

Valeri, Delia ..... Shoreham, L. I.  
Vanderpool, Frederick W. .... Asbury Park, N. J.  
Van der Veer, Nevada ..... Lake George, N. Y.  
Van Dresser, Marcia ..... Europe  
Van Emden, Harriet ..... Lake Placid, N. Y.  
Van Gordon, Cyrena ..... Camden, Ohio  
Van Surdam, H. E. .... Pacific Coast  
Vecsey, Ferenc ..... Buenos Aires, S. A.  
Verd, Jean ..... Paris, France  
Visanska, Daniel ..... Old Forge, N. Y.  
Von Doenhoff, Albert ..... Highmount, N. Y.  
Votichenko, Sasha ..... Europe

## W

Wadler, Mayo ..... Europe  
Waller, Frank L. .... Cincinnati, Ohio  
Watahwaso, Princess ..... Long Branch, N. J.  
Ware, Florence ..... Lake George, N. Y.  
Warford, Claude ..... Maine  
Warren, Mr. and Mrs. Frederic ..... New York

Weaver, Prof. O. E. .... Valparaiso, Ind.  
Whitaker, Helene ..... Dorchester, Mass.  
Whitehill, Clarence ..... Manchester, Vt.  
Wild, Harrison M. .... Sayner, Wis.  
Wilkinson, Winston ..... Brielle, N. J.  
Willis, Mattie D. .... New York City  
Wilson, Arthur ..... Merriewold Park, N. Y.  
Wilson, Edna W. .... Stamford, N. Y.  
Woller, Frank L. .... Tyngsboro, Mass.

## Y

Yaw, Ellen Beach ..... Mt. Baldy  
Yon, Pietro A. .... Settimo Vittone (Piedmonte), Italy  
Yon, S. Constantino ..... Settimo Vittone (Piedmonte), Italy  
Yorke, Helen ..... Orland, Me.  
Yost, Gaylord ..... Fayette, Ohio  
Young, Lotta L. .... Whitney Point, N. Y.  
Ysaye, Eugene ..... Brussels, Belgium

## Z

Zanelli, Renato ..... Patchogue, L. I.  
Zerola, Nicola ..... New York  
Zendt, Marie ..... Wilmette, Ill.  
Zielinska, Genia ..... Kansas City, Kan.  
Zoller, Ellmer ..... Florence, Italy

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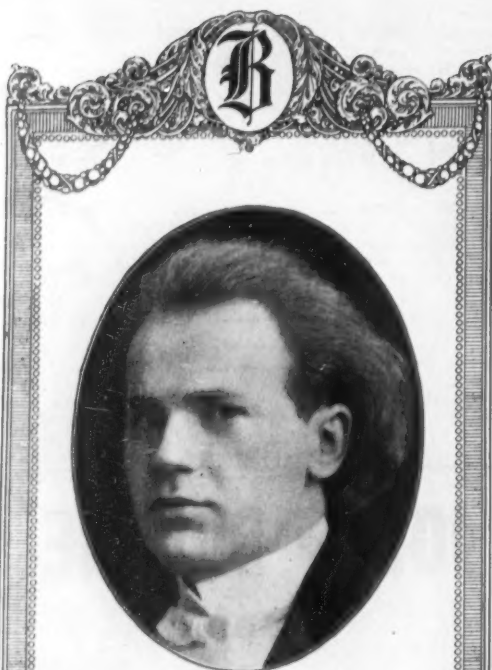
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### Thelma Given Summering at Provincetown

Thelma Given, that Auer-daughter of the violin, writes interestingly from Provincetown, Mass., where she is spending the summer in rest and recreation after her strenuous season, and in preparing her programs for her appearances during the approaching season.

First, Miss Given declares that Provincetown is the "wettest" place on earth, which does not mean that one should immediately begin to rearrange his plans for a visit to this attractive summer resort, as "wettest" only applies to the amount of rain that has fallen and not to anything stronger. According to the artist, it has rained and rained all summer, with hardly a day of real sunshine. Perhaps, though on this account, Miss Given, always an indefatigable worker, has been working harder than ever before in vacation time—at least six hours a day—or, as the artist naively puts it in her own words: "Perhaps it is just as well for me it has rained. I am so fond of all summer sports that sometimes it is a great temptation, after running through repertory, to slip away from my beloved violin for a few hours of motor planing or swimming before returning to work."

Provincetown, nevertheless, according to the noted violinist, is a most attractive spot, almost entirely surrounded by painters, that can be comfortably tripped over at every corner if one goes afoot. With a car the cluttering up of the landscape is even harder to avoid, for then, in addition, dozens of wild little Portuguese children delight in



THELMA GIVEN,

the violinist, spending the summer at Provincetown, is shown in the lookout station at Highland Light, which reports all the shipping going into Boston.

dodging back and forth between the very wheels of your car to add to the driver's "delight"—to say nothing of the "artists" paraphernalia that litter every street corner and must be avoided.

"We are fast becoming nervous wrecks," writes Thelma Given. "Huge old ladies fill up all the side streets, wearing smocks and enormous hats loaded down with gay flowers, much too 'young' for their age. Often these 'artists' have screamingly futuristic veils streaming coquettishly in the wind with yards of mosquito netting wound round their heads, over their hats and faces, and always with great gardening gloves on their hands. There they sit from morning till night. Any hour of the day one passes they are always there, and always painting on the same picture, no matter how fast they are apparently working and disregarding the fact that the light has probably changed a dozen times since they first started."

Provincetown, too, runs New York's Greenwich Village a close race in the matter of the number of bobbed heads to be seen on its streets. When it comes to the beach there, too, futuristic attire is en regle, with bathing costumes mostly composed of a few yards of gaudy cheesecloth and the rest "solid girl."

As usual, with artists summering at the various resorts along our coast, Miss Given has been besieged to play for this charity and that, at this church and that hall. "It is always a benefit for some charity that appears to crop up over night," explains Miss Given. "There is always so much excitement. The whole population generally comes to call. Then they want the money for a new church, and every one knows that they can't begin to fill the churches they already have. But then, of course, we artists always play."

And Thelma Given continues to enjoy her vacation at Provincetown.

### Tirindelli Returns to Cincinnati

P. A. Tirindelli will leave the end of this week for Cincinnati, where he will resume his activities at the conservatory. During his stay in New York with his family, Mr. Tirindelli conducted a fine master class, and also found time to work on the programs for the coming concert of the Cincinnati Conservatory Orchestra. Mr. Tirindelli also plans an evening to commemorate Enrico Caruso, which will take the form of a lecture and orchestral concert.

### Addison's Third Atlantic City Appearance

On August 18, with Bernice Lewis as accompanist, Mabelle Addison made her third appearance of the season at Atlantic City, N. J., thus proving the popularity of this artist at that famous resort. Two appearances are being arranged for the contralto for the winter series there, but the many engagements already booked for her in other parts of the country may prevent her from filling them.

### M. Louise Mundell at Lenox, Mass.

M. Louise Mundell, musical director of the Mundell Choral Club of Brooklyn, is spending the summer at Lenox, Mass.

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## Destinn Relaxing at Home

Emmy Destinn, the Czecho-Slovakian diva who is so well known to our Metropolitan public through her appearances in the opera, and who is to make a concert tour in this country this coming season, writes her managers, the New York Musical Bureau, that the European drought has also affected the Czecho-Slovakian Republic, and that many deaths have resulted there from the heat.

Mme. Destinn is enjoying her vacation at her Castle Straz, in Southern Bohemia. It is a hidden paradise with immensely beautiful forests, meadows and brooks, and is built in baroque style, but with a history reaching back to the Fourteenth Century, and is a real museum of pic-



(Above) Emmy Destinn and K. M. Capek - Chod, the Bohemian writer. (Right) The singer's castle Straz in Czecho-Slovakia, where she is spending her summer.



tures and sculptures, modern and ancient, and of rare books, for in private life, Mme. Destinn is a fanatical lover of nature, books and art.

At the present time, Mme. Destinn is entertaining a visitor of great distinction, the Czecho-Slovakian writer, K. M. Capek-Chod, or the Bohemian Balzac, as he is called. Before sailing for this country, Mme. Destinn will visit Paris to prepare her wardrobe for her extensive tour through the United States and Canada.

## Columbia University Concerts

## THIRTY-THIRD CONCERT, AUGUST 22.

At the thirty-third concert of the season given by the Goldman Concert Band on the Green at Columbia University, the program was devoted entirely to Wagner. Selections from "The Flying Dutchman," "Parsifal," "Tristan and Isolde," "The Mastersingers," "Götterdämmerung," and "Lohengrin," were splendidly played and well received by the exceedingly large audience, thus testifying to the enjoyment of this type of music and confirming the opinion that classical music is what the people prefer. The season of twelve weeks will soon come to a close, September 2 being the date of the last concert.

## THIRTY-FOURTH CONCERT, AUGUST 23.

Immediately following the all-Wagner program on Monday evening, August 22, Mr. Goldman presented on Tuesday evening, August 23, a program of popular music, which embraced compositions by Sousa, Suppe, Herbert, Rogers, Goldman, Bucalossi, and others. Much enthusiasm was shown by the large audience throughout the entire program. Mr. Goldman was greatly applauded after announcing that Sigmund Romberg and J. Schwartz would conduct several of their own works. Ernest S. Williams again appeared as soloist. In addition to his program number, "The Volunteer," by Rogers, he was obliged to give two encores. The ever popular Goldman numbers, "Eagle Eyes March," "Sunapee March," and "A Bit of Syncopation," were vociferously applauded, and brought forth requests for "Sagamore March" as an added number.

## THIRTY-FIFTH CONCERT, AUGUST 24.

An American program was offered on Wednesday evening, August 24, comprising "Semper Fidelis," march, Sousa; symphonic episode, "A Chant from the Great Plains," Carl Busch; "A Chinese Episode," Edgar Stillman Kelley; Irish from "Six Silhouettes," Henry Hadley; Suite, "A Day in Venice," Ethelbert Nevin; two Goldman numbers, intermezzo, "On the Green," and march, "Cherokee"; contralto solos, "Thy Beaming Eyes," MacDowell, and "O Don Fatale," from "Don Carlos," beautifully sung by Frieda Klink, to which she added as encore an aria from "Carmen"; two "Indian Dances," Charles Sanford Skilton, and excerpts from "Algeria," Herbert. Enthusiasm reigned supreme throughout the entire concert. Encores given by the band comprised "Swedish Wedding

March," Soderman; Turkish March, from "The Ruins of Athens," Beethoven; as well as Edwin Franko Goldman's "Star of the Evening," waltz, and "Columbia," march.

## THIRTY-SIXTH CONCERT, AUGUST 25.

The program arranged for the August 25 concert was devoted to the works of Wagner and Tchaikowsky. Two distinguished conductors, Naham Franko and Patrick Conway, were in the audience, and Mr. Goldman requested each of them to conduct one number. Mr. Franko wielded the baton for excerpts from "The Mastersingers," and Mr. Conway was at the conductor's stand for Tchaikowsky's "March Slave," to which he added as an encore Haines' "Dixieland" march. Both guest conductors were exceedingly well received. Ernest S. Williams was the soloist, playing "None But the Lonely Heart," Tchaikowsky. The cornetist is very popular at these concerts, and was compelled to add two encores.

## THIRTY-SEVENTH CONCERT, AUGUST 26.

An audience of unusual size attended the concert on Friday evening, August 26, on which occasion Mr. Goldman presented an interesting "Request" program comprising march "Pomp and Circumstance," Elgar; overture "Tannhäuser," Wagner; two Spanish Dances, Moszkowski; excerpts from "Madame Butterfly," Puccini; Tone Poem "Finlandia," Sibelius; waltz "Girls of Baden," Komzak, and excerpts from "Robin Hood," De Koven, to which were added as encores "National Emblem" march, Bagley; barcarolle from "The Tales of Hoffman," as well as Goldman's "Sagamore" march and "A Bit of Syncopation."

Helen Stover, soprano, who was the soloist, stirred the large audience to great heights of enthusiasm with her artistic and finished rendition of "Ritorna Vincitor" from "Aida," Verdi. Numerous recalls were accorded the popular artist, until she finally gave an added number, which was likewise redemanded.

A number of distinguished guests (city officials, etc.) were present, among them Chamberlain Philip Berolzheimer, the Corporation Counsel, and several commissioners, as well as the president of the Board of Education. Mayor Hylan, who was unexpectedly detained by important business, sent his regrets at the last moment. He was represented by Mrs. Hylan, who enjoyed the excellent music from beginning to end.

## GOLDMAN BAND WILL PLAY AT HIPPODROME.

The annual band concert of Edwin Franko Goldman and his organization now playing at Columbia University will be given at the Hippodrome in November.

## "The Trumpet Shall Sound"

A new sacred song by John Prindle Scott has just been accepted by Harold Flammer, Inc., for immediate publication. It is a setting to the scriptural passage "The trumpet shall sound and the dead shall be raised," and is the op. 50 in the list of this composer's widely sung songs.

## Donahue Coming Back in September

Lester Donahue, the pianist, whose successful recitals in London and Paris this summer were noticed in the MUSICAL COURIER, will return to America in September. The coming season he is under the management of National Concerts, Inc. Mr. Donahue's season is already well booked. In December he will be on the Pacific Coast, one of his engagements being with the Los Angeles Philharmonic Orchestra on December 2 and 3.

Just before leaving for Europe last spring he had the pleasure of playing for Caruso. One of the few visits that the late tenor made before he went to Italy was at the beautiful Wyborg home on Long Island, where Mr. Donahue happened to be a guest at the time. After dinner the tenor sat and listened for an hour to Donahue's playing with the utmost enjoyment.

## San Carlo to Give French Operas

The success of the operas sung in French last season by the San Carlo Grand Opera Company at the Manhattan Opera House, coupled with the many requests that are being received from subscribers for the present season of four weeks, which commences on September 26, has resulted in the decision by Fortune Gallo, the general director, to increase his French repertory. The French operas which the San Carlo Company will give are "Romeo and Juliet," "Manon," "Thais," "Faust," "Carmen" and "La Navarraise."



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**MME. SEMBRICH, FRANK LA FORGE AND JULIETTE COPPET**

photographed at Lake George, N. Y., where Mr. La Forge spent a recent week end.



**RALPH COX,**

American composer, enjoying his vacation in the Sierras, Cal.

**LYDIA LINDGREN STOPS FOR THE CAMERA WOMAN—**

who happens in this case to be the young singer's sister who is spending the summer months with her at her home on Long Island. Judging from the appearance of Miss Lindgren, she will be in excellent form for her busy season which will open early in the fall.



**NOT THE TRIO FROM "FAUST"**

but some other trio, a trifle more lively, being performed on Riverside Drive by Rosa Ponselle (right), the Metropolitan star; her sister, Carmela Ponselle, mezzo soprano, and their new manager, Samuel Geneen, president of National Concerts, Inc.



**EVEN SINGERS MANIPULATE STRAWS**

Galli-Curci and her husband-accompanist, Homer Samuels, enjoying something cool at Ocean Grove, N. J., where the artist appeared with her usual success on Saturday evening, August 20. (Photo by Bains News Service.)



**RICHARD HAGEMAN,**

who has completed his busiest season, having been guest-teacher at the Chicago Musical College during the master class season of five weeks. Mr. Hageman taught from 9 a. m. until 10 p. m. daily and several Sundays. At the expiration of the season, Mr. Hageman and the college gave his pupils the opportunity of appearing in opera with scenery and costumes, under Mr. Hageman's personal direction, assisted by thirty-one members of the Chicago Symphony Orchestra, in which remarkable results were achieved. Mr. Hageman is now on a two months' vacation, his first in six years. He will return to New York in time to open his New York studios on October 1. (Photo by Ira L. Hill.)



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HELEN ROTH.

an audition soloist at the Stadium Concerts on Friday evening, August 12, who was put to a severe test of her ability to hold the attention of her hearers. It rained while the numbers were in progress, but the audience was so interested in the lovely quality of her voice and her charm that it sat in the rain and waited until the end of the "Caro Nome," regarding the singer with much applause.



AN OPERATIC ARTIST PAIR.

Florence Easton, soprano of the Metropolitan Opera Company, and her husband, Francis MacLennan, snapped abroad where they have been spending the summer. Mr. MacLennan is having a number of guest performances in Germany but will return to America in December, while his wife has been relaxing and preparing for next season under the critical eye of Mme. Schoen-René. Prior to reopening with the Metropolitan, Mme. Easton will go on a concert tour.



GUSTAVE L. BECKER AND FAMILY.

Mr. Becker with Vivian V. and Quentin R. Valeska. mer class in Warren, Conn., hereafter, where this interesting snapshot was taken recently. It shows Mr. Becker with his daughter Valeska, and his two

## JOHN MATTHEWS VACATIONING

After a successful season, John Matthews, dramatic tenor, appears to be enjoying himself with friends on the coast of New England (Massachusetts). Mr. Matthews is not spending his entire vacation in the pursuit of pleasure, however, for he also is busy preparing for the coming season's work. The gentleman in the striped bathing suit is the tenor.



EMMA ROBERTS (RIGHT) AND MRS. H. H. A. BEACH on the steps of Mrs. Beach's studio in the MacDowell Colony at Peterboro, N. H. They are looking over the song, "Twilight," recently completed and dedicated to the contralto who will sing it from the manuscript at the American Festival in Buffalo, October 5.



CLAUDIO MUZIO.

soprano of the Metropolitan Opera Company who will soon complete another highly successful season at the Colon, Buenos Aires, where she has been a favorite for several seasons in the past. Her greatest success this summer has been in "La Forza del Destino," "Monna Vanna," "Trovatore" and "Aida." Miss Muzio will return to New York at the close of the season for a short rest prior to reopening at the Metropolitan. (Photo by Mishkin.)



(Upper) Baroness Katherine Evans von Klenner, president of the National Opera Club, and Leopoldo Mugnone, the Italian conductor, on board S. S. Canada en route to Italy. (Lower) Baroness Katherine Evans von Klenner and native children in Cagliari, island of Sardinia, Italy. Following her return to America on August 20 she gave a grand sacred concert in the First Baptist Church of Mayville, Chautauqua Lake, and August 27 one at Peacock Inn, Mayville, a leading feature being scenes from the opera "Mignon." The cast includes Elsie Peck (Mignon); Klare Marie See (Philene); David Arthur Thomas (Wilhelm); William Orton Bell (Lothario), and Marie Zeppos (Frederick). It is evident that Mme. von Klenner has not been idle.

## CLARENCE WHITEHILL

in Manchester, Vt., where each day he plays thirty-six holes of golf on the beautiful course shown in one of the accompanying pictures. In the other snapshot the baritone is to be seen in front of the Equinox House.



ESTELLE LIEBLING ON A MISSION OF PEACE.  
The soprano about to enter the New Hampshire estate of Secretary of War John W. Weeks.



## SCHOFIELD ENJOYING DAILY DIVERSION OF GOLF

If Edgar Schofield chose to abandon art for sports he could be equally as well known on the golf links or tennis court as he now is on the concert stage. Believing that work should never cease, no matter how successful a singer may be, this popular baritone is spending the summer at Eleanor McLellan's School of Voice Education, situated at Nyack, N. Y., on an estate of twenty-three acres overlooking the Hudson. Mr. Schofield's coming season will open with a concert tour with Geraldine Farrar. (Photo by N. A. Burke, Nyack.)



## WITH THE ZOELLNERS

The quartet on a recent summer jaunt in the Rockies. Photo taken near Nederland, Colo., showing from left to right: Joseph, Jr., Antoinette, Amandus and Joseph, Sr.

Joseph Zoellner, Sr., and his daughter on the beach during a short vacation from their home in Los Angeles, Cal.

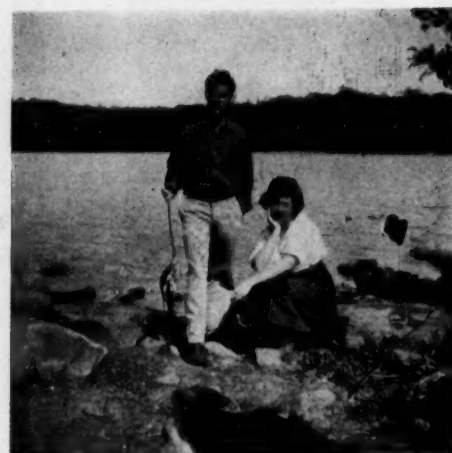


## JESSIE PAMPLIN,

contralto, who has resigned as head of the voice department of Babylon College, Belton, Tex., after an "eminently successful season," to quote the president of that institution.

## ETHEL GROW,

from a recent sketch by Sadi. Miss Grow spent the last weeks in August at fashionable Southampton, L. I. She reported "a glorious time, going in for surf-bathing one day and the quiet life of the bay the next. Mother says I'm a disgrace, I'm so brown." Miss Grow returns to town early in September, and present indications point to a busy season.



## MR. AND MRS. ALEXANDER BLOCH

who are spending the summer at Greensboro, Vt. The disgusted expression on the faces of this artist couple is due to the fact that they spent an entire day catching three perch.



## ANNE ROSELLE,

the Metropolitan Opera soprano, has been having a good time down at Rockaway Park this summer as the accompanying photographs prove.





## REVIEWS AND NEW MUSIC

(G. Schirmer, New York, Boston)

**"NATURE'S HOLIDAY" and "CHARITY"**  
(for Voice)

By Richard Hageman

The well known New York conductor, composer, coach and accompanist, knows how to write both for voice and piano, each fitting perfectly. "Nature's Holiday" is the famous old poem, a Spring song, by T. Nash, beginning:

"Spring, the sweet Spring  
Is the year's pleasant King.  
Then blooms each thing,  
Then maids dance in a ring. . . ."

With sounds of cuckoo, imitated in the music; of the pe-wee, whose call of dawn has often gotten the writer out of bed when neighbor Stanton was calling the cows; the song proceeds, to a fluttering piano accompaniment not easy to perform. Surprising downward passages, a glissando and other unusual things occur, all making effect. "Charity" is of another color, being tranquil, contemplative, with arpeggio figure and amiable melody. Later the bass of the piano carries the melody, resembling Lysberg's "The Fountain," with fine climax in both voice and piano. "To Frances Alda." For high and low voice.

(The Boston Music Company, Boston, New York)

**"THE GOOD-NIGHT GARDEN OF SONG"**  
By Emma Bray David

A bright little blue-covered booklet of twenty pages, with illustrations, containing short poems set to singable music, telling of "The New Moon," "The Rain," "Morning," "Jack Frost," "Bed-time Story," etc., poems as well as music being by Emma Bray David. Each song has a drawing appropriate to the subject, which will interest tiny tots, and get them interested in the music. Gentle waltz, imitation of the patter of the rain, gavot, a sailor song, lullaby, all are comprised in the series, the music being entirely practical for little ones to learn, provided mama plays the piano even a little bit. All the accompaniments are simple, and contain the melody, and the bright little verses and tunes sound as if they had been "really and truly" sung for or by little ones. Compensations, neither high nor low, but "just right."

(Oliver Ditson Company, Boston, New York, Chicago, London)

**"I WOULD GIVE ALL" (Song)**

By W. Berwald

"The American Schumann" of Syracuse writes a mass of music, now piano, now vocal, and all of it the work of one who "has it under his skin," and must needs get it out. Inspired in this special song, with rich harmonies, a la Schumann, harp-like chords, and a splendid climax on the words (by Alfred H. Hyatt)

"I am rich beyond all measure,  
Because thy love is mine, is mine!"

Hooray! and hooray! again; you know just how it feels, and this state of exaltation Berwald echoes in every note of his music, which is for high and medium voices. The chord before the last has seven flats indicated, yet there are but two "black keys" in it; curiosity, but perfectly correct.

**TYPICAL PIANO PIECES AND SONGS**  
Selected by Clarence G. Hamilton

This book of 140 pages is used as illustration to the text-book, "Music Appreciation," and in it various types of musical works are presented. Part I has twelve types of piano music; part II, forms of chamber and orchestral music; part III, four types of vocal music. They are all of moderate difficulty, in every style of structure, and all of musical worth. Bach, Chopin, Schuetz, Schumann, Moszkowski, Chaminade, Haydn, Beethoven, Handel, Liszt and others are represented by piano works, and Franz, Grieg, Debussy, Schubert and Chabwick are the composers of the five songs. The measures are marked in groups of five, with pedaling, fingering, metronome mark, etc.

(The Arthur P. Schmidt Co., Boston and New York)

**"LIFE'S ECSTASY" (Song)**

By Claude Warford

The well known New York voice specialist and composer, whose "In My Garden," "Thy Heart's a Rose" and "Approach of Night," etc., have had much success, has here set to music the short poem by Emily Nichols Hatch, which of course has to do with love. Dedicated to Geraldine Farrar, that lady will sing it with ardor, the song needing this quality. Tunesfulness, straightaway melody, with eighth-note accompaniment, then later chords in triplets, accented, bring out the fervent feeling with which the song is so truly laden, the climax coming on the one big word of the poem, "all;" then a presto finish and the song ends. Finet. For high or low voice.

**"ASPIRATION" (Song)**

By Ralph Cox

Seventeen songs are listed by the Schmidt Company under the name of Ralph Cox, "Aspiration" being the last, and possibly the best of the lot. The motto "To Build Is Joy" is the caption of page 1. Bertye Y. Williams being the poet. The song begins quietly, (six flats for high key; three flats for low key), soon becoming dramatic, in successive measures of diminished sevenths, asking a question. Then, to faster music comes the reply " 'Tis not the storm that conquers thee, nor fate; 'tis but thine own heart!" This stanza, to broad and bright music, cantilena style, reaches

a fine climax. Vocal, singable, playable, by an expert in this line, Cox's song is sure of favor. For high or low voice.

**FRENCH CANADIAN SONGS**

Arranged by G. A. Grant-Schaefer

Five quaint, peculiar, likable songs are in this set, "The Little Dancer," "In the Moonlight," "Saint Marguerite," "The White Rose Tree" and "Down to the Crystal Streamlet." Each song has both English and French text, the translations being by Weir and McLennan. "Little Dancer," is in minuet tempo, dedicated to the charming soprano, May Peterson, and is largely built on a tune of two measures only. It is remarkable what Schaefer does with such simple material! Range for medium voice, G, second line, to E, top space; or optional ending on high G. "Saint Marguerite" is indeed graceful and charming throughout. What might be monotony becomes merit, in the short phrases, treated with variety of harmony in the accompaniment. "Holy Marguerite" is asked to "guard my little sweet, watching o'er her bed." A dainty figure in the accompaniment, with close on a 6-5 chord, are features of the pretty song, which ranges from G, second line, to C, third space, covering a fourth only. It is dedicated "To Madame Eva Gauthier." "Down to the Crystal Streamlet" is a love-song, range of an octave only, from D to D (medium), with a murmuring accompaniment which pictures the streamlet. For high or low voice. "To Dorothy Cranford."

**Pavlova Tour Starts in Quebec**

For the first time in her seven American visits, Anna Pavlova the famous Russian dancer, will land on this continent at a port other than New York when she crosses the Atlantic with her Ballet Russe organization in October. Mme. Pavlova and her management have decided upon Quebec as her port of entry this year, and she is scheduled to arrive there a few days in advance of the opening of her North American tour, which will begin at that point. This change is the result of the invitation of the Quebec provincial and municipal governments, who induced the local impresario there, J. A. Gauvain, to go to Paris last spring and arrange with Mme. Pavlova to include Quebec, Montreal and Ottawa in her itinerary this season for the first time in seven years.

Her tour this year is under the direction of Sol Hurok, of New York, who will bring the Pavlova organization, after a week divided among the three Canadian cities, to Boston, Providence, and then to New York for two weeks, beginning October 31, at the Manhattan Opera House. Mme. Pavlova will bring seven new ballets and about ten new divertissements, all the result of her preparation of novelties in Paris and London in the past spring and summer seasons. These new works, with the most popular of her offerings of last season, will make up the programs for the sixteen performances at the Manhattan.

In support of Pavlova, as last year, Alexandre Volinine and Hubert Stowitts will be the two male premier danseurs. Hilda Butsova and Muriel Stuart will be among the soloists, and Theodore Stier will be the conductor. Mme. Pavlova is also negotiating with several noted danseuses who have never appeared in America before, with the purpose of bringing one of them over as her chief female lieutenant for the coming tour.

**Kelly Pupil Engaged**

Hazel Horn, graduate-pupil of Thomas James Kelly, of the Cincinnati Conservatory of Music, has been appointed voice teacher at Galloway College, Searcy, Ark.

**McCormack Using a Dunn Song**

James P. Dunn's well known song, "The Bitterness of Love," is continuing to appear on John McCormack's programs. Large audiences at Saratoga Springs and Ocean Grove enthusiastically applauded the great tenor's singing of Mr. Dunn's song, which is published by J. Fischer & Brother.

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Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago, Ill.,  
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Virginia Ryan, 1115 Washington Street, Waco, Texas, Novem-  
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Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.,  
October 1.

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Information and booklet upon request

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# MUSIC ON THE PACIFIC SLOPE

## LOS ANGELES INTERESTED IN BEHYMER'S STRENUOUS RETURN

**Impresario Makes Business Trip to San Diego—Many and Diverse Attractions Booked for Coming Season—  
Music in Various Forms—Notes**

Los Angeles, Cal., August 14, 1921.—Testifying to a remarkably rapid convalescence from his serious illness, L. E. Behymer made a business trip to San Diego this week. For the past month this indomitable manager has vibrated between his private office and the offices of the Philharmonic Orchestra, plunging into his numerous activities with such vigor that it would seem he has overlooked the fact that he so recently had every one tense with anxiety on his account. His efficient associate, Rena McDonald, returned from a six weeks' tour through the East which was not only successful in a managerial sense but enjoyable, for the charming little lady made many new friends and found herself almost as popular in the Eastern cities as she is in Los Angeles. Through her clever work this city is to enjoy many old favorites and a number of new stars and organizations this coming season.

### THE SEASON'S OFFERINGS.

Foremost of the organizations coming early in October is the Scotti Opera Company with Geraldine Farrar for one performance in "Zaza." Others with the Scotti Company will be a coloratura soprano, Angela Ottein, new to this coast, and the well beloved Alice Gentle. Lovely Queena Mario, so much admired when she sang here before; Morgan Kingston; Joseph Hislop, tenor; Anna Roselle, Italo Picchi, Jose Palet, and Leon Rother will be in the company. Guerrieri and Pepi will conduct. Pavlowa will give three weeks of her enchanting dances.

A long list of concert favorites includes Mabel Garrison, already favorably known; Arthur Rubinstein, new to Los Angeles; Jascha Heifetz, the great Schumann-Heink, Louis Graveure, Emmy Destinn, Cecil Fanning, Fritz Kreisler,

Piastro and Mirovitch in joint recital; Grace Wagner, American soprano; Renato Zanelli, baritone, and Zimbalist. With those already mentioned, a wonderful season is promised.

### MUSIC IN VARIOUS FORMS.

As a direct result of Henry B. Murtagh's excellent work at Grauman's Theater he has been chosen assistant conductor of Grauman's Symphony Orchestra, sharing this honor with Jamie Overton, long popular in the position of assistant to Mischa Guterson.

Alfred Kastner, harp soloist with the Philharmonic Orchestra, has been directing the music for the presentation of "Omar Khayyam" at Hollywood, the incidental music, by the way, having been especially written for this by Charles Wakefield Cadman. Mr. Cadman is soloist with the greater municipal band today, when this organization gives a free concert at the Hollywood Bowl.

### NOTES.

Helen Klokke, dramatic reader, is resting at Carmel by the sea, preparatory to giving programs before numerous clubs this season.

Brahm Van den Berg, pianist, has recently completed a big work for a mixed chorus, mixed quartet and orchestra, built on American national airs. Mr. Van den Berg has also finished four piano pieces and five poems set to music.

Joseph Dupuy, one of the best known and most successful conductors of male choruses, has been secured to take charge of that branch of instruction in the Harvard Military School of this city. The appointment of Mr. Dupuy is a most fortunate one for the school, as his success with young voices and his skill in ensemble work have been well attested.

pupils, have attended Adolph Bolm's dancing classes this summer at the Cornish School of Music.

Mr. and Mrs. Leon S. Sperry have returned from an extended trip in the East, where the latter studied the Bar-bareux system of voice production under Mme. Parry, and investigated several other advanced theories of musical education.

A delightful musical program, "The Morning of the Year," was given at the Normal auditorium recently, with Mrs. G. W. Nash, soprano; Mrs. H. W. Spratley, alto; Oscar Shaw, tenor; Don Gray, bass. Mrs. Gray was accompanist.

Ethel Gardner, head of the Faelten School of Music here, returned late in July from several weeks' stay in Chicago. Miss Gardner, who is a graduate of the Faelten School in Boston, and also of Wellesley College, has engaged Miriam Best, also a Faelten School graduate, to assist her in the teaching of theory and piano. Miss Gardner is the Normal School teacher for piano.

L. V. C.

## Promising Season for Nina Tarasova

Nina Tarasova, interpreter of Russian folk-songs and ballads, will have a very busy season ahead of her judging from the numerous applications for her services. This diminutive little artist has won the hearts of Americans as few foreign artists have and she is being engaged for appearances in nearly every city where she has appeared in the past.

Her first New York recital during the coming season will take place in Carnegie Hall on November 23. At this recital, as well as all others for the coming year, Mme. Tarasova will offer programs of folk songs and ballads which have not been heard in this country heretofore. She has also secured several new costumes which help to make her programs so unique and colorful. Mme. Tarasova is still under the management of S. Hurok and will appear exclusively under his direction during the season of 1921-1922.

## Bellingham Notes

Bellingham, Wash., August 12, 1921.—Maud Williams, local teacher of folk dancing, together with some of her

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## HUMAN AND FAUNAL PRIMA DONNAS SHARE THE CINCINNATI ZOO

(Continued from page 9.)

as to enable him to sing such a trying part as Othello. He sang with distinction and he, too, was generously applauded. Italo Picchi was excellent as Mephisto. Here is a young man for whom a brilliant future is predicted in this country and his stay with smaller companies is only a matter of time. Either the Metropolitan or the Chicago Company will soon grab him, as he has all the requisites for association with world-renowned artists. He brought into his Mephisto many original touches which might well be copied by other basses and to which no further reference is made here as space has been given generously. In summing up his performance as a genuine treat, this reporter believes that no higher compliment could be paid him at the present time.

Mario Valle was the Valentine. If that young man knew how to attack as well as he knows how to sing, he would make a big name for himself in the operatic world. For some unknown cause his attacks are always nasal and this is disturbing, but this defect is somewhat overshadowed by the beauty of his organ and his excellent delivery, not to speak of his personality. His acting was somewhat commonplace, but his popularity was attested by the prolonged applause bestowed upon him after the aria "Dio Possente." We use here the Italian, since Mr. Valle sang in that language. The Siebel of Eleanor Marlo was charming as to voice and figure. Marguerite Bentel was a funny Martha and Louis Johnen a creditable Wagner. The chorus was adequate and the orchestra much more than that, while only words of praise are due Alexander Puglia, the stage manager, for the beautiful pictures of each act. That is to say, that from the beginning of the performance to the end his stagecraft was felt.

Last, but not least, must be mentioned the superb reading given the score by Frank Waller. This young man has done many things since graduating from the Wisconsin University. He has been associate conductor with the Chicago Opera Company and the Boston Opera Company, with which he went to Europe (where he used his time usefully, as he today speaks French and Italian as well as English). This is a big asset for an opera conductor, more so for one who has to direct performances such as the one on the carpet, which as stated aforesaid, was sung in two languages. Mr. Waller came in to prominence as a conductor recently when conducting "The Beggar's Opera" performances throughout the country. Taking as criterion his conducting of "Faust," he possesses all the requirements of a first class conductor. Under his flexible baton the score was given a delightful reading. He had his forces at all times under control and his facile beat made it easy to perceive any intention on his part, and this was well reflected in the singing of the principals and chorus, as well as in the playing of the orchestra. Though he kept his forces together in ensemble, he subdued his orchestra in most solo numbers, considering rightly that the orchestra should only give accompaniment to the singers instead of playing at unison, or covering the voice as unfortunately do so many conductors. Mr. Waller shared in a great measure the success of the night.

"Lucia," August 16.

The performance of "Lucia" would have been a credit to any company. Regina Vicarino appeared in the title role. This young woman, who made her debut, if memory serves right, as a member of the Hammerstein Manhattan Company when she was but eighteen years of age, has not been heard often since then in this country. This is regrettable—it might even be said lamentable—as singers of her caliber are few and far between. An excellent musician, she sang with great beauty of tone all through the course of the evening and in the Mad Scene she reached stardom. Superlatives can well be used in praising this artist, whose manner of singing reminds one of Genevieve Vix. Mme. Vicarino was enthusiastically received and her success in every respect was well deserved.

Salvatore Sciarretti was an impetuous and well voiced Edgardo. His friends were on hand to attest the pleasure derived from his singing and applauded him vehemently whenever an opportunity was presented. Sig. Sciarretti is a notable personality in the roster of the company. Mario Valle, a well routined artist, strengthened the good opinion formulated the previous night, singing the role of Ashton with telling effect but being guilty of the same fault in attacks that was so disturbing in his Valentine. Nevertheless, he made a good and lasting impression. John Niles, who, we were informed, served in the aviation corps and was wounded severely during the war and is now being supported by the government, has been a pillar of strength to the company during its eight-week season, singing most effectively every part given him. He gave full proof of his ability, both vocal and histrionic, as Sir Arthur. Natale Cervi sang his role in such fashion as to call only for praise. The other roles were ably handled and the scenes beautifully staged.

All the success of the performance as well as of the season was in a large measure due to Ralph Lyford, the conductor and managing director of the opera.

RALPH LYFORD.

This was the first time we had met Mr. Lyford either at the conductor's desk or outside an opera house. In both localities he proved a winning card. Though cold and reserved in private life, this New England product shows the result of Latin association in his direction of the enterprise, as well as in conducting a performance. To rhapsodize over a conductor directing "Lucia" would no doubt be looked upon as exaggeration and by some even as a boost or a "puff." Yet, the worth of a conductor can be determined as easily in a Donizetti opera as well as a Verdi, or even Wagner. Conducting is like singing or playing on any instrument—if you do one well, it may be taken for granted that, outside of unaccountable incidents, other works will also be well rendered. Thus, the conducting of "Aida," "Othello," "Lohengrin," "The Barber of Seville," "The Tales of Hoffman," "Carmen," "Rigoletto," "Cavalleria Rusticana," "Hänsel and Gretel" were on the same par of excellence with his sane rendering of the old score, which was somewhat rejuvenated under his

forceful baton. The success of the enterprise, as stated previously, and attested by the two performances heard by the writer, was due largely to this young and unassuming conductor, whose executive ability made possible the bringing together at most moderate figures an excellent organization. To conclude, Cincinnati is justly proud to harbor in its midst such a man as Ralph Lyford, who has done things since coming to Cincinnati that have brought him fame in places far remote from that community and which have helped in reestablishing Cincinnati in the place it once occupied in the realm of music. The season next year will be of longer duration, plans having already been made for ten weeks and the operas to be produced will be among the more modern ones, while the standard repertory will be strengthened with the addition of "Die Walküre," "Samson and Delilah" (which probably will open the season), and Massenet's "Manon." With such men as Ralph Lyford as managing director, C. G. Miller as business manager, and with such music benefactors as Mrs. Taft and Mrs. Emery, the Zoological Garden Opera will make history in the musical sphere.

RENE DEVRIES.

### Inez Barbour's Voice Is "Pure Sunlight"

One of the most decided personal successes of the season at the Stadium was won by Inez Barbour when she sang "Agathe's Air" from "Freischütz" and "La Tasse" by Godard, adding as encores two most interesting songs by Henry Hadley. The New York Globe spoke of her "resonant, colorful voice," and the Brooklyn Eagle commented at length on her "artistry and command of style." At her recent appearance in Pittsburgh with the Philadelphia Orchestra, Harvey Gaul said: "Miss Barbour's voice is pure sunlight."

### Hurok to Move

Sol Hurok, the well known manager, will transfer his offices on October 1 from their present location to Aeolian Hall. The office hereafter will be known as Sol Hurok, Concert Manager, instead of the S. Hurok Musical Bureau.

### Frieda Klink Busy During Summer Months

Frieda Klink, who has been singing all summer as soloist with the Goldman Concert Band, made her last appearances for the season with this organization at Columbia University on August 18, 24 and 30. On August 17 she sang at the Auditorium in Ocean Grove, N. J.

### Althouse Believed the Critic

Tenors—who so generally are regarded as touchy—now and again develop an exception. Paul Althouse is one. He had appeared at the second concert of the Asheville (N. C.) Music Festival Association and with no slight success, as evidenced by the audience's applause and the comment of one of the foremost music critics in this country who had been brought to Asheville by the Asheville Times, and a group of leading newspapers in surrounding cities.

After recognizing what he felt to be merits in the Althouse voice and singing, this critic wrote that if the tenor chose to do certain things (which were detailed in the review) there was reason to hope for his ultimately attaining a place among the first few singers in this country.

Instead of objecting to these constructive suggestions, Althouse set about putting them to immediate use. He first thought them over, of course; but once convinced that the application of the suggested changes might bring about both a vocal and an artistic growth, he worked the following three days to endeavor to apply them at his second festival appearance three nights later.

How well he succeeded in satisfying this exacting critic appeared in the Times review on the following afternoon, and more than compensated Althouse for his spirit of being willing to consider whatever appeared possible to advance him in his career.

B.

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### Mme. Soder-Hueck Concludes Successful Season

Among New York teachers, the name of Mme. Soder-Hueck stands out conspicuously because of the far reaching results attained in her vocal studies in the Metropolitan Opera House Building. A teacher of broad experience, she brings to her instruction a personality which buoys up the pupil and inspires him to do his best. As usual, she continued her teaching this season to the middle of August to accommodate a large summer class of western professionals, the members of which, because of their own work during the season, are unable to study at any other period. Mme. Soder-Hueck now has left New York for a month of absolute rest to prepare for a strenuous season. Speaking of her work recently to a *MUSICAL COURIER* representative, she named the many pupils who are winning name and fame for themselves in the professional world as the best recommendation of her work. Not only is Mme. Soder-Hueck a singer of reputation; she is also a thorough musician and pianist, and still in full possession of her voice, added to which she has the ability to impart her knowledge to others. She is a born teacher whose whole heart is in her work, her method being the Old Italian school of bel canto.

"As a teacher my results have been achieved with the Garcia Method," said Mme. Soder-Hueck. "Every tone is placed in the mask of the face. I believe in producing a tone which flows with all the ease of a ball tossed in the air. My method is successful in developing freedom of voice and ringing high tones, the whole compass of voice growing rich and full. The method also develops fine



MME. SODER-HUECK  
Voice Trainer and Coach

lower notes, as I prove with my contraltos and basses. Professionals coaching under me are delighted with the marked improvement gained in a short time. In these days of the dearth of tenors, I have always been in demand and especially successful in training that voice, and I have brought out some remarkable tenors of varying styles who are making names for themselves."

Following are some of the artists who owe their vocal training to the careful guidance of Mme. Soder-Hueck: George F. Reinher, tenor, church soloist, oratorio and versatile recitalist who, since entering upon his public career, has increased his reputation as a singer and also his number of engagements; Ellie Marian Ebeling, dramatic soprano, who has a voice of splendid range and ability, is a teacher of singing and scored as Rosalinde in "Fledermaus" (Strauss), when given by the Mozart Society, also as Lady Harriet in opera "Martha," and Agatha in "Freischütz"; George Rothermel, dramatic tenor, soloist at the famous Old Grace Church, N. Y., known for his splendid oratorio and recital work, also scored as leading tenor in several operatic performances with the Philadelphia Operatic Society; Elsie Lovell Hankins, contralto, prominent in concert, oratorio and church work, formerly soloist at the Washington Heights Baptist Church, New York City, and now soloist at First Christian Science Church, Providence, R. I.; Walter Mills, baritone, teacher of singing, who has a voice of intense quality and is also known for his concert and recital work; Florence Drake LeRoy, coloratura soprano of San Francisco, Cal., touring the country in concert work; Marion Campbell, soprano from Los Angeles, Cal., opera and song repertory, now touring the country in an operatic act; Randall Kirkbride, baritone, for the last few years successful as leading man with various light opera companies touring the country from coast to coast; Eleanor Walsh, mezzo soprano and successful in light opera and touring now in concert and recital in England; Martha Kranich, dramatic soprano, opera and concert work now in Europe; Marie De Calve, dramatic soprano who has had success on the operatic and

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concert stage; Grace Elizabeth Briggs, mezzo-soprano, of the Conservatory of Music and Art of Hutchinson, Kansas, toured the country in recitals and operatic performances, now specializing in costume recitals; Edgar Gacy, basso, quartet and solo concert work; William Brioben, tenor, quartet and song recital work; William Thelen, tenor, very successful as teacher of voice in Boston and Miami, Florida, and summer classes of pupils.

#### Ethel Jones Has Many Re-Engagements

The popularity of Ethel Jones, as evidenced by the list of bookings just received at this office, is unquestioned, especially through the Middle and Western States. It is indeed a striking testimony in her favor to find this excellent artist reengaged in practically every city in which she appeared last season.

Her success, however, is well deserved, for although the young mezzo-soprano has had advantages which do not fall to the majority, yet to such good use has she put every phase that her mental and musical equipment is far beyond the majority.

From a child she was a student, and after graduating from high school made a special and extensive study of literature and the languages. She is thoroughly familiar and can speak with fluency French, Italian, Spanish and German, and that her language is not studio language is one of the salient reasons which make her singing so interesting. Thorough understanding is a strong faculty in temperamental expression, and it is this same understanding which conveys the exact content of the song so vividly to her audience.

She has an extraordinary repertory and never uses the same program twice unless specially requested. For the coming season this artist will specialize in Russian song literature, and has added many new compositions to the list with which she is already familiar.

Before taking up the study of voice Miss Jones was an accomplished pianist. She has made a comprehensive study of harmony and theory as well as of orchestration, and reads orchestral scores with ease. In addition to the



ETHEL JONES  
Mezzo-Soprano

cities in which she has been reengaged, Miss Jones will make a tour of Ohio, Indiana and South Dakota. She has also been engaged by several of the more important choral societies for "The Messiah" and other oratorios.

#### Hans Kindler Just Escapes Injury

Hans Kindler, the cellist, had a narrow escape from serious injury in Paris the other day, according to advices just received in this country. Mr. Kindler, who is combining a summer vacation with a number of successful appearances in European music centers, accepted an invitation to fly from Paris to Brussels on July 28. Apparently, the host of the cellist was not exactly a genius of aeronautics, for upon leaving the ground the machine turned turtle, one of the wings being smashed against a projection on the field. Both Mr. Kindler and his aviator friend were pinned beneath the airplane, but both were saved as if by a miracle and neither received as much as a scratch. Of course, the cellist had to take the trip to Brussels by a somewhat less romantic but considerably safer train.

Mr. Kindler will return to the United States about September 20 by way of Holland (his native country) and England. Immediately after his arrival here he will start out on an extensive coast to coast concert tour, which was booked for him by Arthur Judson, of Philadelphia, his manager.

#### Eugene Ysaye Booked for Many Recitals

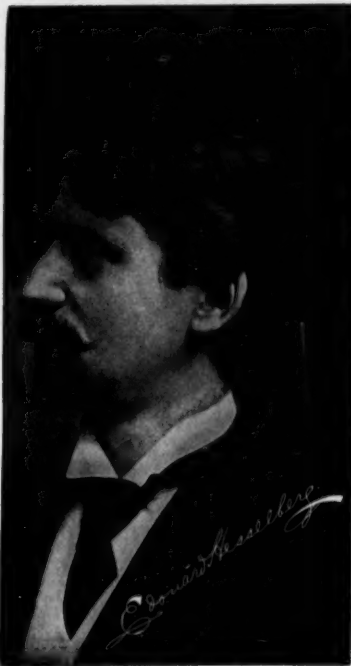
Eugene Ysaye, the master Belgian violinist, will make a number of recital appearances during the coming season during the time that he is not occupied with his duties as conductor of the Cincinnati Symphony Orchestra. He is already booked for recitals in New York, Boston, Reading, Chicago, Eau Claire and Minneapolis.

#### Zerffi Pupil Engaged for Leading Part

Edna Bates, a pupil of William A. C. Zerffi, who scored a decided success last year as leading lady in "Honey Girl," has been engaged to play a leading part in the new Morosco production, "Love Dreams," which will open before very long.

#### Sherwood School Secures Edouard Hesselberg

Edouard Hesselberg, pianist, composer and pedagogue, a product of the Moscow Royal Philharmonic Conservatory of Music and Dramatic Arts, where among his associates and classmates were Scriabin, Lhevinne, Petschnikoff, Rachmaninoff, Kallinnikoff and Altschuler, and who upon graduation from the above institution as laureate medalist appeared in concert with Sembrich, Nordica, De Reszke, Lucca, Marconi, Masini, Yaw, Sousa and Chiel, has just been secured by the Sherwood Music School in Chicago



EDOUARD HESSELBERG

as one of the heads of its piano department. A year ago Mr. Hesselberg went to Chicago unheralded, yet Georgia Kober, president of the Sherwood School, and Manager Llewellyn, of the same institution, watched for an oppor-

tunity to get together with Mr. Hesselberg, and the result was a most lucrative contract. Mr. Hesselberg will begin his new duties this month.

#### Illingworth to Introduce Marx Oberndorfer's Prison Songs

The eminent Australian singer, Nelson Illingworth, has been so impressed by Marx Oberndorfer's cycle of prison songs that he has undertaken to sing them next season.

Mr. Oberndorfer is very happy in having these songs, which he feels are the most representative of his work, sung for the first time by such a distinguished song interpreter, and he is to be congratulated in that this will be the first occasion that Mr. Illingworth will be heard here outside of the classic repertory.

The songs are a trio of well nigh perfectly wrought sonnets by Ralph Chapin—"Night in the Cell House," "A Prison Nocturne" and "A Prison Revellie." They are touchingly beautiful in sentiment, and the sad reality and pathetic longing in the day dreams of the prisoner has been poignantly expressed by Mr. Oberndorfer in his music to them. They are dedicated to Mr. Illingworth and are now being published.

#### Birgit Engell Abroad

Birgit Engell, who is in Europe, has visited Germany and Holland, where she has been giving some concerts, singing at the Kursaal, Scheveningen, July 20. She returned to Germany and Holland for more appearances in August, after which she went to a little cottage by the sea for a holiday.

Miss Engell will sail for New York late in December, arriving early in January to begin her season, which it is expected will be a busy one.

#### Mme. Tas Engages Friedberger

Helen Teschner Tas, the violinist, has engaged Emil Friedberger for her accompanist for the coming season. Mr. Friedberger is an American musician who has been settled in Vienna for a great many years and has just returned here. He will remain in New York, doing accompanying and coaching.

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**Mme. Callaway-John on "Routine"**

Mme. Callaway-John, preparing for her forthcoming New York recital, at Raymond, Maine, with the eminent vocal instructor and coach, Joseph Regneas, says:

"To me, routine does not suggest the deadly monotony the word conveys to some. Merely mention the word and note the unconscious expression of ennui of your auditor! But to me, without searching for the derivation of the word, it suggests the revolution of days, each morning the beginning of a new day; the tranquil setting sun, of refreshing sleep that reinforces us for the welcome dawn of another day of routine. It may be that is why I love to come to Raymond. With Mr. Regneas, that marvelous pedagogue and forceful personality, a gracious one withal, whose physical energy and mental strength are a source of wonder and inspiration, one may accomplish great things even during a vacation. He, too, believes in routine, and succeeds in his effort to make routine work as joyous as the sunshine. He assumes the responsibility of planning the morning work of vocal study and all that that entails—breathing, memorizing, visualizing, thinking, reading, etc. He releases himself from the responsibility of the afternoon antics. But with such forenoon training, the mind quite calmly and naturally absorbs beliefs that healthy sports requiring and developing deep breathing, exhilarating the spirits, result in a higher development of the sense of beauty of nature and art, and in a better physique.

"As I wander beneath giant pines the brown needles of which soften the pathway, sifted sunshine and shadows gild and darken the green moss and ferns, or silver the grey boulders; the shimmering lake peeps through fragrant shrub invitingly. A swim cools the hottest day. Glimpsed from a graceful canoe, the surrounding slope is dotted with cosy camps and tapering tents. A little boat takes us



MME. CALLAWAY-JOHN,  
Soprano.

fishing in the evening, and we haul in the fish while the moon searches out the source of the soft-throated whip-poor-will's tones.

"Welcome the coming day after such a one just passed! Refreshed, inspired, we continue preparation of recital programs and concert and opera plans for the coming season. Ennui? Not here! But routine, cumulative, recreative, progressive.

"Yes, indeed, another Aeolian recital in November. At my last appearance there, one critic was kind enough to say that I possessed valuable characteristics for the interpretation of Schubert and Schumann, and that it was to be regretted that these noble composers were not represented upon my program. I am very grateful for the suggestion, and I shall, in a modest way, pay my tribute to these great masters at my coming recital. With other songs of piquancy and individuality, I think the program will be an interesting one."

**Popularity of Fay Foster's "My Menagerie"**

Fay Foster is constantly receiving verbal and written praise of "My Menagerie" from singers who have made it a part of their programs. Harriet Story McFarlane writes: "I enjoy telling you the pleasure your song gives me. I don't think anyone except Louis Graveure has used 'My Menagerie' more often. It is always a success."

Louis Graveure told Miss Foster: "I use 'My Menagerie' on every program. My audiences wouldn't allow me to leave it off. When last in Chicago I had fifteen written requests for it before I went on the stage."

Sara Melita, a well known prima donna, writing from London to know where the song could be procured, says: "I am singing with the London Symphony Orchestra in the near future and would like to sing your wonderful song, 'My Menagerie.'"

**Eight More Engagements for Howell**

Dicie Howell, who has recently gone under the management of Evelyn Hopper, has had a list of eight engagements added to her coming 1921-22 concerts, among them four in New York City. The soprano will give her annual Aeolian Hall recital on November 17. She will present two especially selected student recital programs at Columbia University, the first on November 3 and the second on April 6. A similar program is scheduled for the Brooklyn Institute on November 25.

Miss Howell's fall season opens in the South the end of September. An additional concert has just been booked for her in Raleigh, N. C., October 13. On October 24 she will be heard in Superior, Wis., and two days later in St. Paul, Minn. Another concert is scheduled for Detroit, Mich., February 14.

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Faculty list includes for next year: T. H. Yorke Trotter, Joseph Bonnet, Harold Gleason, Arthur Alexander, Arthur Hartmann, Pierre Augieras, Raymond Wilson, Adele Fermin, Gerald Maus, George Barlow Penny.



**Patterson Triumphs Again at Atlantic City**

Following her success as soloist with the Leman Symphony Orchestra at the Steel Pier, Atlantic City, N. J., in July, Idelle Patterson, by popular demand, was engaged to sing again with this organization. On her previous appearance, 10,000 auditors applauded her singing, while this number, if anything, was exceeded on her return engagement. Consensus of opinion shows that Miss Patterson is to be reckoned one of the best soloists that appeared at this popular resort this summer. Her re-engagement was in the nature of an ovation. In this connection it is interesting to note that arrangements were made for this appearance by Mr. Leman after she had completed her opening number the first time she sang on the Steel Pier, which is quite an unusual proceeding.



IDELLE PATTERSON,  
Soprano.

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**Wisconsin Conservatory Completes Progressive Series Normal**

The awarding of Progressive Series Certificates to twenty-three piano teachers from the States of Iowa, Minnesota, Wisconsin and Michigan brought to a close on July 23 the summer Progressive Series Normal Course conducted at the Wisconsin Conservatory of Music, at Milwaukee, Wis. The Normal Course was one of the many which are given by the Art Publication Society each summer free to Progressive Series teachers.

The Progressive Series of Piano Lessons is the standard text material edited by Leopold Godowsky, Josef Hofmann, etc., for the assistance of piano teachers in giving their pupils a sound and thorough musical education. The Art Publication Society, the publishers of the Progressive Series, insist upon piano teachers proving their competency before they are authorized to teach the series, and, in order that piano teachers using the Progressive Series may be thoroughly equipped to realize the greatest results from the use of the series, the society offers its teachers free normal courses in music centers throughout the country—under the instruction of leading musical authorities.

Frank Olin Thompson, the conductor of the Wisconsin Conservatory Normal, is well known as a most able lecturer on musical subjects as well as a talented musician. He has, during the past few years, given many recitals throughout the Middle West. He was soloist with the Bopler Symphony Orchestra, Chicago, and has also appeared with the Milwaukee Symphony Orchestra, receiving on all occasions the highest praise from critics for brilliancy and variety of technic and fine musicianship.

**Claude Gotthelf Returns from Europe**

At his concert in a suburb of Copenhagen, Denmark, August 6, Claude Gotthelf played three American compositions, all of which were received with the heartiest of approval. Almost immediately after this appearance the pianist left for Salzburg to attend the Mozart Festival and to see Lilli Lehmann. From Salzburg he went to Paris en route for home, sailing August 20, in order to be in New York in time for rehearsals for his autumn tour with Geraldine Farrar. While abroad Mr. Gotthelf studied with Fritz Lindermann.

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**Lee Pattison Discovers Novelties Abroad**

Lee Pattison, of the Maier-Pattison combination, who is spending the summer abroad, reports that he has found several new compositions of musical interest and worth which he and Mr. Maier will include in their recital programs the coming season. Among them is the "Moy Well,"



LEE PATTISON

And his great friend Elizabeth, the daughter of his hostess, taken in the garden of Toothill, a charming English country house in Surrey.

by Arnold Bax. He has had the advantage of going over it with the composer, and also conferring with him regarding the orchestration which Mr. Pattison has made of the Liszt "Concerto Pathétique," for two pianos, to be played for the first time next season in connection with several orchestral engagements.

Among other interesting personalities with whom the pianist has been associated is John Masefield, who entertained Mr. and Mrs. Pattison at tea in his home on Boar Hill, near Oxford. Mr. Pattison will be heard in recital

in London on September 1 before returning to America, and will repeat the very unusual program which was so successfully given in Boston last spring.

**A Grandchild of Viardot and Garcia**

Berlin, August, 1921.

To the Musical Courier:

It gave me a great deal of pleasure to read the wonderful article about Pauline Viardot Garcia in a recent issue of the MUSICAL COURIER. My teacher, Madame Schoen René, studied with Viardot for twenty-five years, first as a singer and later as a teacher; and from 1897 until the summer before he died, Madame Schoen René studied with Viardot's brother, Manuel Garcia, as a teacher of male voices. One of Schoen René's most treasured possessions is a letter from Viardot (which I have seen), saying: "You are not only one of my most beloved pupils, but you are absolutely competent to teach, mine and my brother Manuel Garcia's method of singing. Your pupils may call themselves our grandchildren." Madame Viardot wrote many very lovely songs most of which Schoen René studied and sang with her. I have studied some of these songs with Schoen René this summer and will sing them in America during the coming season. I am very proud to be able to call myself a grandchild of Viardot and Garcia.

Sincerely,

(Signed) FLORENCE EASTON.

**Adelaide Fischer Summering in Maine**

Adelaide Fischer is, as usual, spending the summer in the beautiful woods of Maine and is having a delightful vacation. She is enthusiastic about the fine walks and enjoys outdoor sports during the daytime, while her evenings are devoted to studying new programs for her winter concert season. She is now working on several new songs which have been sent to her by American composers and which she expects to use at her New York recital next winter.

**Mary Hissem de Moss Visits Marie Morrissey**

Mary Hissem De Moss, soprano, has been having a most enjoyable visit in Chicago with Marie Morrissey, the popular young contralto.

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## INFORMATION BUREAU

REPLIES TO INQUIRERS

Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

PUPIL OF ISIDOR PHILIPP.

"Can you tell me if there is a pupil of Isidor Philipp teaching his method in New York City?"

Up to the present time the Information Bureau has been unable to obtain any reliable answer to this question, but it must be taken into consideration that this is the season of the year when the majority of the musicians are out of town for the summer. A little later it might be that someone will send in word about such a teacher. The opinion of those consulted seemed to be that no such teacher was here.

ORIGINAL CLAVIER.

"Which is the original clavier, the A. K. Virgil of 567 Third Avenue, or Mrs. A. M. Virgil of 11 West 68th street?" The original clavier was introduced by Mr. and Mrs. Virgil together, so both can be said to be the "original" ones.

SECOND HAND CLARINET.

"Could you tell me where I could rent or buy a second hand clarinet?"

Try Ditson's, 8 East 34th street. If they have no second-hand clarinets, they can probably tell you where to look for one.

A TENOR VOICE.

"I am nineteen years old and have studied the piano about five years and a half, voice one year and seven months. I have a tenor voice with a range from the lower C in tenor voices to the second high C, two octaves above. I have not as yet gone any higher than the second B flat with songs or words; the other notes are in exercises. My teacher, who is wonderfully clever, claims that sometimes my voice is like that of McCormack, and then again she claims it is very big and operatic. I know myself that the quality is exceptionally good. I do not mean to brag, but I feel as though an individual knows something about his own voice. Do you think I should plan on a career with the said voice? Is the range large enough, or how much larger should it be? Could you tell me how high McCormack or Caruso sing?"

The highest note called for in a tenor aria is a D natural, which occurs in an aria from "La Juive" and also in one from "William Tell." As a rule high C is the extreme limit of a tenor's range, although there are a few who can sing an excellent D if called upon to do so. Your voice being equal to high C at the present time, has the necessary range for a tenor to plan a career with every possibility of success as far as the voice is concerned. It is to be taken for granted that your teacher, having brought your voice to high C in little more than a year and a half, is quite equal to developing it throughout if you decide for a public career. You of course know that you must study for a number of years—six at least to enable you to perfect yourself in your profession; in fact many study ten years before feeling they are ready for the concert or operatic stage. It is useless to make a debut until fully prepared for a career. As you are satisfied with your teacher, you should consult her and take whatever advice she gives you, for she is quite as desirous for your success as you are. You are in a fine location as regards music; you can hear good music all through the season, almost at your door. Part of your education is to hear the best music available, and as you must be a good musician, having studied piano for such a length of time, you have an advantage of understanding what you hear. Then you should be able to play your own accompaniments, an accomplishment that not all public singers possess. Languages, of course, must be mastered, but you are so close to fine schools and teachers, you ought to make steady progress in your musical education. The more a singer knows about music, its history, its literature, its traditions, the better for him or her. It is not an easy life, that of gaining a solid musical education, but with a voice and a good foundation of musical knowledge, particularly if you feel that it is the one thing you wish to do, it ought to be a pleasure to watch your own advancement. However, the Information Bureau must give this piece of advice, which all students receive sooner or later, and that is: do exactly what your teacher advises, if you are satisfied you have the right teacher.

A MANAGER NEEDED.

"I have coached and studied with four of the greatest teachers of voice in New York and with their permission I shall give out their names later. My voice is soft and peculiar in quality, not exactly Spanish, or Italian, or tremolo, and it puzzles the critics. The range is said to be marvelous—one called me a dramatic lyric of mezzo quality. I have done some concert work and wherever I have toured, west, south and north, have been a great favorite. I am told that I have personality, beauty and a quality of voice that would make people sit up and listen, the exact words of an authority in New York. My diction is such that words are perfectly plain to be understood whether I sing in French, Italian or English. Can you give me any advice as to the best course for me to pursue? I suppose I should have a manager, but am not financially able to pay large sums of money."

Of course if you wish to make a successful career, as you have reason to believe you can, a manager is a necessity. You must have good press notices; you have made friends musically in west, south and north, which must be a help to you in obtaining engagements, or rather for a manager to obtain them for you. But it is necessary to have some money to furnish a manager with the "sinews of war" for advertising, office expenses, etc., as you probably know. Yet if you can do all the work you believe possible with your training and experience, the returns should be profitable to you both, and not long delayed. Why do you not write to several of the managers of New York (you will find their names and addresses in the MUSICAL COURIER), stating your experience, and qualifications for a career, and hear what they have to say. The suggestion is made that you have such a letter type-written, as you know business people are impressed with a letter easy to read that does not take up much time, so it should be short but with all necessary details. Then, if you have any opportunity for engagements, you can send them to your manager, if you have arranged with one, or take care of them yourself. One thing you will have to consider, and that is charging a proper fee for your work. Cheap singing does not get a person anywhere. Years ago a young musician who had been playing with good success in her home city, but at a very low fee for her services, decided to be heard in other cities. She placed her fee at a high figure and secured a number of engagements. Then, strange to say, her own city woke up to the fact of a successful musician in their midst, and, when engaging her for other musicals, paid the advanced fee as a matter of course, but she could never have charged it if she had not launched out into the world. That is what a manager did. Put yourself in communication with managers and see what the best arrangement is for you to make.

Fall Tour of Anna Case

Prior to her New York recital at Carnegie Hall, Wednesday evening, October 19, Anna Case will sing recitals in Nashville, Tenn.; Rock Hill, S. C.; Lynchburg, Va., and Elmira, N. Y. Directly after her recital she leaves for Washington for her fourth annual appearance and thereafter she will tour Texas, Oklahoma, Kansas, Iowa and North Dakota, returning to New York the middle of December.

Ricordi Publishing Pilzer Songs

Ricordi is publishing four new songs by Maximilian Pilzer: "My Rose," "Islands of the Sky," "Wondrous Spring," and "Destiny," which is being featured by Lenora Sparkes.

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Gallagher is leading basso on tour with the Scotti Opera Company, and was soloist on tour with the Cincinnati Orchestra, etc.

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### Hempel Ready for New Conquests

Vienna and Budapest are making preparations to welcome Frieda Hempel in October. "La Traviata" and "La Bohème" were the operas chosen, but so great has been the demand for Hempel's Violetta that it is probable that only the Verdi opera will be given. Weingartner will conduct. Plans are also under way for a Jenny Lind Concert in both of the cities.

In a recent letter from Sils Maria, up in the Engadine, Miss Hempel writes:

It is glorious here—a singer's paradise—one simply has wings. We climb for hours and are not tired a bit. Father goes with me; he is more than seventy, but I have to hustle to keep up with him. We had coffee today way up on the trail, 3,000 feet nearer Heaven than you are in New York. In one very steep place, I picked some Edelweiss—that precious flower. Nearly every afternoon I play golf and the other day I got a prize. But I am glad I can sing for I never could pay my Paris bills with my golf. Wait till you see the wonderful gowns—never have I had such lovely ones.

Miss Hempel sails for home November 1, and immediately upon her return will begin her concert tour.

### Elsa Warde a Saenger Pupil

Oscar Seagle informs the MUSICAL COURIER that, much as he should like to do so, he cannot claim credit for the success of Elsa Warde, whose successful appearance at the Stadium concerts was noticed in the issue of August 18. The training which brought Miss Warde to the point where she could make so strong an impression on her first appearance is entirely due to that other "Oscar" among the best known vocal teachers, Oscar Saenger, and she is the latest of a long line of artists whose careers have begun in his studio. The MUSICAL COURIER said of her Stadium appearance: "She has a large, powerful voice of excellent quality and the vocal assurance with which she sang the difficult aria gave promise of fine things to come for her in the future. The audience thoroughly approved of her and would not be satisfied until she had given an encore. Particularly noteworthy was her French diction."

### Leila Hearne Cannes Sponsors Series

Under the direction of Leila Hearne Cannes, an interesting series of weekly musicales is being given at the Hall of the League for the Larger Life, New York. The third one took place Thursday evening, August 18, when Mme. Bettinetti, soprano, sang "I Know That My Redeemer Liveth," "The Good Shepherd," and several songs by American composers. She was received with marked applause. Mrs. Cannes was the piano soloist, playing the Chopin scherzo in B flat minor and Rubinstein's barcarolle in A minor. After the musical program, Maud Pratt Messner gave a lecture on "Mystical Interpretations."

### Frances DeVilla Ball to Open New Studios

Frances De Villa Ball, who has been spending an enjoyable summer at Highlands, N. J., will reopen her New York studios October 1, her new address being 131 East Sixty-ninth street. The pianist appeared at a recent musicale at the Highlands Club House, the program also containing the names of Nina Koshetz, who sang twice, and a trio. There was an audience which proved most enthusiastic.



DUNNING NORMAL CLASS OF HARRIET BACON MACDONALD, DALLAS, TEX., JUNE, 1921.

Lower row, left to right: Bernice Wells, Apache, Okla.; Reva Terry, San Angelo, Tex.; Gladys Lancaster, Brownwood, Tex.; Mary Porter, Goldthwaite, Tex.; Myriabel Quinby, Mexia, Tex. Second row: Millicent Lakna, Amarillo, Tex.; Stella Huffmeyer Seymour, San Antonio, Tex.; Mrs. MacDonald; Ura W. Synnott, Dallas; Bronie Cole Munroe, Wortham, Tex. Top row: Minnie Dea Coffin, Plainview, Tex.; Marie Waltman, Corsicana, Tex.

### Harriet Bacon MacDonald's Dunning Classes

One of the most prominent and most successful normal teachers of the Dunning System of Improved Music Study for Beginners is Harriet Bacon MacDonald, who has just completed two highly successful classes. Her June class in Dallas, Tex., was one of which she had every reason to feel proud. After its close she immediately went to Chicago to assist Mrs. Dunning with her July class in the mornings and to teach her own large class in "Leschetizky Technical Technique" during the afternoons. On August 1 Mrs. MacDonald opened her own normal training class in Chicago, which was a large and ambitious one. At the close of this class she returns to Texas, motoring down from Chicago as a sort of recreation, as she has had no time whatever for rest or recreation.

Not only is Mrs. MacDonald a most successful normal teacher, but she runs musical courses yearly in Dallas which have put that Texas city on the musical map. Recognizing Mrs. MacDonald's ability as a musical manager, A. Harris & Co. have made her a most flattering offer to manage the artists' series they are sponsoring this season. The series includes Fremstad in December, Rachmaninoff in

January, Titta Ruffo in February, the St. Louis Symphony Orchestra, two concerts, at one of which Rudolph Ganz, its new conductor, will be soloist in March, and in April, Mme. Matzenauer. Besides this Mrs. MacDonald will present, in conjunction with Mrs. Wesley Porter Mason, her own series of musical mornings at the Adolphus Hotel, which will bring Sousa in January, Pavlova in February and Galli-Curci in April—two remarkable courses, which under Mrs. MacDonald's efficient management are bound to be successes.

### Goldman to Conduct Detroit Concert

Edwin Franko Goldman, conductor of the Goldman Concert Band, whose concerts at Columbia University have been so successful, has accepted an invitation to be the guest conductor at Symphony Hall, Detroit, on the night of September 9. This will be the closing night of a week of Festival Concerts. The band will consist of sixty Detroit musicians, most of whom are recruited from the Detroit Symphony Orchestra. Mr. Goldman has arranged a particularly interesting program for this occasion and will take his cornet soloist, Ernest S. Williams, with him.



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## Musical Comedy-Drama-Motion Pictures

It is rare for one week to have so much in the way of interesting events in the theaters, as this present one. Beginning Sunday night with the Fairbanks picture, "The Three Musketeers," at the Lyric, to the coming Saturday night—the gala opening of the Hippodrome—there will be only eleven new attractions to call to the public for consideration.

### OPENING OF LOEW'S STATE THEATER.

Among all of these exciting things that are happening, none have occupied the attention more than the opening of the new Loew State Theater on Broadway and 45th Street, Monday night. This most imposing building will be the headquarters for Loew interests, as well as his finest theater. The policy will be vaudeville, and feature pictures, with changes twice a week. A detailed account of the opening will be given later.

### THE NATIONAL THEATER

Another new theater is added this week to the large list of New York playhouses—The National, on West 41st Street, where Brock Pemberton will present this Thursday evening Sidney Howard's drama, "Swords," with Clare Eames and Jose Ruben co-starring.

"The Wheel," Winchell Smith's new play, came to the Gaiety, on Monday, succeeding John Golden's master play "Lightnin'" which at this time no doubt is taking Chicago by storm. The Selwyns presented the "Poppy God" at the Hudson on the same evening.

"The Greenwich Village Follies," third edition, bowed in at the Shubert Theater Tuesday night. The same evening A. H. Woods offered "Back Pay" at the Eltinge and Charles Dillingham brought "Two Blocks Away" with Barney Bernard as star, to the Cohan Theater.

Arthur Hopkins begins his season with "Daddy's Gone A-Hunting" featuring Marjorie Rambeau, at the Plymouth Theater, Friday. George Broadhurst presents "Tarzan of the Apes," at the Broadhurst. Thus the hectic week will end with "Get Together," the big extravaganza at the Hippodrome on Saturday. With Labor Day almost here, the indications are that next week will be equally as eventful. The season is surely "on."

### "NOBODY'S MONEY."

An amusing comedy, with a novel and unique plot, sufficient bright dialogue and sincerity, enable "Nobody's Money," to walk right in at the Longacre Theater, and vie with the season's best. The excellent cast is responsible for the success of this venture, and it can be quite frankly stated that William Le Baron, the author, has developed a far better play in this than in his second farce now showing, "The Scarlet Man."

Wallace Eddinger, and Will Deming as the loquacious book agent, and his burglar partner, are capital and bring to the comedy all the qualities that go to make excellent entertainment. Helen Lowell, as the housekeeper, had some humorous bits, and appeared to thoroughly enjoy the role. The others of the cast enter into the spirit of the fun and create the bright atmosphere, that, after all, is necessary for a play to affect its audiences in the same way. Never once does interest lag in the performance, and after the final curtain one feels satisfied with having been so charmingly entertained.

### "THE DETOUR"

Owen Davis has given our present season the best play of his career. "The Detour," at the Astor Theater is one of the most impressive dramas presented to New York audiences in years. It lacks all the qualities of melodrama, that have characterized Mr. Davis's former contributions. He pictures for us a new angle of the old story of a woman whose soul cries out against the drudgery and sordidness of the farm, and through the years lives and saves that she may spare her only child from the same fate.

The simplicity and sincerity in which these characters in "The Detour" are drawn are so vivid, so human, that they make one feel as if one had had a glimpse at this family in reality and had seen them suffering or had even lived in the home, for a day. More than half of the credit for this excellent play is due to the superb acting of Effie Shannon, as Helen Hardy, Augustin Duncan as Stephen, her husband, and Willard Robertson as Tom Lane, the country boy in love with Kate (Angela McCahill) the daughter.

The play is serious, almost tragic, yet all through there are bright lines, and amusing situations that lighten the scene only to give greater force to the play and make it a marvelous study in dramatic portrayal.

Perhaps never before has Effie Shannon shown such skill, nor created a character so vivid as she does in "The Detour." It was no surprise when the audience on the opening night yelled and applauded after the second act as first nighters rarely do. It was genuine and without the aid of a claque.

Augustin Duncan as the sturdy, hard working farmer, sans romance, sans illusions, is far more satisfactory than in either "John Ferguson" or "Mixed Marriage." Mr. Duncan also directed "The Detour," winning double praise. Mr. Robertson was very realistic and gave an excellent performance. The only criticism one can find is the bad judgment in casting Miss McCahill as the daughter. She never quite loses her own personality, but creates the same character she has given us in former plays. It will be very surprising if "The Detour" does not continue through the winter, and develop into the season's best serious drama. The Shuberts have given us two exceptionally good plays in "March Hares" and "The Detour."

### "THE TRIUMPH OF X."

In this play at the Comedy Theater, we have a great effort on the part of the author to arrive at something but after the first act there is a decided getting nowhere in the solution of heredity and environment as it affects human beings. "The Triumph of X" is a posthumous play by Carlos Whupperman, in the secret service of the A. E. F. who was mysteriously murdered in Coblenz after the armistice.

The play starts off in a pedantic manner, with two college professors airing their opinions as to the influence

of heredity and environment towards one whose parents were victims of various physical weaknesses. After this discussion, the actions moves swiftly, gaining in interest and reality, developing into an intensely absorbing plot. The second act works up to a splendid climax on the part of the central characters, but is spoiled by a uselessly prolonged dinner scene. After that it drops hopelessly to an unconvincing end.

Mr. Whupperman had an excellent idea for a plot, but a most difficult and delicate subject, that needs the utmost skill in handling lest the theories expounded become too dangerous in discussion to carry towards a satisfactory denouement. In this we feel the author failed. Helen Menken, as Phillis, the adopted daughter of Prof. Robert Knowles (Robert Morgan) was fascinating, and the scene, where she drinks her first champagne and becomes absolutely drunk was perfectly done; a girl beautifully reared, only to fall a victim of drink, inherited from her drunken father and her mother, a woman of the streets. If the entire play had been worked out as finely as this scene, "The Triumph of X" would stand out as one play in a hundred. Miss Menken is an actress of surprising ability, with charm and beauty that should take her far as a serious interpreter of big roles.

There is no one in the large cast that can equal her, and "The Triumph of X" is well worth going to hear, just for what she makes of the part.

### "SIX CYLINDER LOVE."

Sam Harris starts off his season with a "hit" not an unusual occurrence for this producer. At last we have an American comedy with a plot, which revolves around an automobile. It was sure to come eventually, and now we have it. Not a single adverse criticism, quite a record,



JUNE WALKER AND ERNEST TRUOX, in "Six Cylinder Love" at the Sam H. Harris Theater

and the consensus of opinion is that June Walker and Ernest Truex, the two comedians, have settled down for a long, hard season's run at the Harris Theater. We will have more to say about this next week.

### "PUT AND TAKE."

Evidently encouraged by the success of "Shuffle Along," another colored show came to the Town Hall on Tuesday evening, August 23. "Put and Take" does not measure up to the standard set by the first production, but it has lots of energy, one or two melodious numbers, one comedian, Emmet Anthony, who stands out from the rest of the cast; a soft shoe dancer, Maxie, who on the opening night "stopped the show dead," and thus provides pleasant enough entertainment. There is besides an attractive dusky chorus, which works hard and more than once covered the slight tendency to drag that was noticeable. It might be a good thing for those who are producing these colored musical revues to stop aping revues of a similar type with white performers and allow the natural musical and dramatic bent of the negroes to have full play. Their success will be just in the measure that they do this, as was shown in "Put and Take" with Mr. Anthony, whose humor is typically racial and therefore highly enjoyable.

### "PERSONALITY."

It has been some time since one has had the misfortune to witness such a poor play as "Personality" at the Playhouse. It is like an old fashioned movie. A breezy young "down and out" lands a fifty thousand dollar per year job through sheer nerve, and incidentally by washing windows. Two years later he has made a half million, and at the end, six months after, one, two maybe three millions—we lost count. It was not a farce, more the pity, but a serious plot that was so ridiculous the audience on the opening night laughed long and loud where the author never intended that they should. After the first act, we were asked how we felt. The reply was, "Insensible to further pain."

### FAIRBANKS IN "THE THREE MUSKETEERS."

Never again can it be said that the American photo-plays cannot equal those imported from across the way. Douglas Fairbanks, our own "Doug," and Edward Knoblock have released a masterpiece to the world. For "The Three Musketeers" as a photo drama will be international in its appeal, just as is Dumas' famous novel.

It was a rare sight, too, on Forty-second street last Sunday night, to see the mob that lined the street, with policemen pushing to permit ticket bearers to fight their way into the Lyric Theater. The theater itself was full, with every available space taken. Upon arrival, the entire audience was standing, for the king of the movies was going to his box! Fairbanks and his wife, Mary Pickford, with Charlie Chaplin, the idols of the movie fans, were together, and it was not until "Doug" asked the audience to please be seated, so the show could begin, that order was restored. Opening night at one opera house of the

### AMUSEMENTS

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West 44th St. Evs. at 8:20  
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RALPH MORGAN  
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William Le Baron's New American Comedy  
With WALLACE EDDINGER

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George V. Hobart's Melody Play

## "SONNY BOY"

MUSIC BY RAYMOND HUBBELL

with EMMA DUNN, ERNEST GLENDENNING, CARL RANDALL, MABEL WITHEE and others.

**TIMES SQ.**

Theatre W. 42d St. Evs. 8:20  
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The Selwyns Present

WILLIAM COURTENAY and LOLA FISHER  
In Rol Cooper Megrue's Comedy

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**FRAZEE**

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"The gayest comedy I ever saw."—Booth Tarkington

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CHORUS OF 75 VOICES—CAPITOL GRAND ORGAN  
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Direction JOS. L. PLUNKETT Broadway at 47th St.

WEEK BEGINNING SEPT. 4th

## "SERENADE"

An R. A. Walsh production  
with

MIRIAM COOPER and GEORGE WALSH  
STRAND TOPICAL REVIEW, SCENIC-COMEDY

THEATRES UNDER DIRECTION of HUGO RIESENFELD

**RIVOLI**  
BROADWAY  
at 49th Street

Beginning Sunday, Sept. 4th

ETHEL CLAYTON

In William D. Taylor's Production

"Beyond"

By Henry Arthur Jones

A Paramount Picture

RIVOLI CHORUS

SOLOISTS

BALLET

**RIALTO**  
TIMES  
SQUARE

Beginning Sunday, Sept. 4th

DOUGLAS MacLEAN

in "PASSING THRU"

A Paramount Picture

RIALTO CHORUS

SOLOISTS

BALLET

**CRITERION**

TIMES  
SQUARE

TWELFTH  
WEEK

## "THE GOLEM"

"ELI-ELI PROLOGUE"—

BUSTER KEATON, TONY SARG ALMANAC



world has never had a more excited audience as they waited last Sunday night to see this greatest of all Fairbanks pictures! It's simple to predict that this film will break all records now established for feature pictures.

Fred Niblo directed the picture with a skill and understanding that has not been excelled with our films. The handling of the enormous crowd of people that made up the big street and court room scenes was masterfully accomplished, a feat that up to now has seemed difficult to most directors. The excellent photography and impressive settings, with the keen perception for accuracy and values, makes this film the best work since the "Four Horsemen" among American films.

In his short address to the audience at the conclusion of the showing, Mr. Fairbanks said it had taken seven months of hard work to prepare this film. From the enormous amount of detail this statement is not surprising. One only wonders that it was accomplished in so short a time.

The entire supporting cast appeared to be perfect in portrayal and costuming, especially Nigel de Burlier as Cardinal Richelieu, who seemed to have stepped from an old painting. Then there is Fairbanks himself, his irresistible smile, performing the adventurer's feats just as we had fancied D'Artagnan doing, as we read and dreamed years ago while the story of the immortal Dumas unfolded before our eyes.

Louis Gottschalk has made a creditable musical score. The body was made up of many old minuets, accredited to Louis XIII himself, and similar music popular at the time. During the scene showing the cardinal there was a special motif, no doubt original.

In the case of "The Three Musketeers" music will play a very small part; one is too interested with the picture to grasp the full value of Mr. Gottschalk's efforts.

The local presentation is by Joseph Plunkett, managing director of the Strand, through the courtesy of the Strand Organization.

"The Three Musketeers" is without doubt the greatest of American pictures. It is banal to suggest that everyone should see it, for the entire country is simply waiting for the opportunity to go.

#### THE CAPITOL.

"The Old Nest," which recently completed an eight weeks' season at the Astor, was the feature at the Capitol last week. Owing to the length of the picture itself, it was necessary to curtail the usual program, and as a result there were only five numbers—the feature, the organ solo, the Capitol News, the second edition of "Revue de l'Opera," and a prologue wherein Lawrence Grant, reader, the Capitol Mixed Quartet and Virginia Futrelle were heard to music by Dvorák. This was excellent and put the audience en rapport with the film. The second edition of "Revue de l'Opera" proved even more interesting than the first. It opened with the "Anvil Chorus" from "Trovatore," sung by the Capitol Grand Chorus. David Mendoza played the "Meditation" from "Thais" with fine interpretative instinct, and Fanny Rezia sang the "Mirror Song" from the same opera with commendable vocal and dramatic ability. The scenic effects in this number were especially beautiful. "Zitti" from "Rigoletto" and "The Pilgrims' Chorus" from "Tannhäuser," were sung by the chorus, which showed a marked improvement in its tonal balance. Erik Bye, in the familiar Song to the Evening Star from "Tannhäuser," completed this edition which was accorded the prolonged applause of a thoroughly enthusiastic audience.

#### THE RIVOLI.

Selections from "Trovatore," including the "Miserere," opened the program at the Rivoli last week. Susan Ida Clough as Leonora and Riccardo Galetti as Manrico sang and acted their parts with an authenticity which bespoke the thorough artist. The Rivoli Chorus also deserves much praise for the beauty of its tone and for the excellent ensemble. One of the most charming dance numbers which has been seen in some time was the gavot from "Mignon," with Grace Eastman, May Belle and Paul Osgood. Nor was the least attractive thing about this number the vocal accompaniments of the Rivoli Chorus. Marcel Salesco, baritone, gave the aria from "Dinorah" by Meyerbeer, and Willy Stahl, violinist, pleased in a composition of his own, "Humoresque" and the ever-popular "Souvenir" of Drdla. Wallace Reid in "The Hell Diggers" was the film feature of the program.

#### STRAND.

The season is starting off as auspiciously at the picture houses as at the legitimate theaters. Last week "Disraeli," with George Arliss in his familiar role was shown at the

Strand. The film version was proved such an excellent piece of work, that for the second time in the past year this house has had to abandon its usual policy, and extend the showing to the current week.

Those of us who had the good fortune to witness several times Mr. Arliss in his greatest stage success, could relax and recall all the charm of the former play, and almost imagine we heard the spoken lines. In no way can this picture mar the memories, as so often happens on the screen. Mr. Arliss brings to this film the excellent characterization of the meteoric Englishman, and gives us again all of the quaint eccentricities that made Louis N. Parker's play one of the great achievements of many seasons ago.

Around this excellent picture, a music setting was arranged that befitted the occasion. Huston Ray, pianist, played brilliantly the familiar "Lucia" variation and was forced to encore with another selection of the same type, the Rigoletto quartet, arranged for the left hand. The audience liked his playing, and Mr. Ray knows how to get effects, playing with authority.

Lillian Pali, soprano, also new at the Strand, sang the favorite "Giannina Mia." Her voice has a peculiar vibrance, that is not displeasing, yet the selection has been more effectively given before on Strand programs.

Marta de la Torre, violinist, played the "Praeludium and Allegro," Pugnani-Kreisler, very well indeed. Her technique is good, and she produces a clear tone. Her playing was even better this week than last. She is a pleasing addition to the Strand staff.

Judson House, tenor, sang for his selection, "The Trumpeter," a very effective number, that would have been much better with the piano than the organ. This is the fourth week of a limited engagement for this well known concert singer, who has a big local following and elsewhere due to his long concert tours.

#### NOTES.

The musicians' strike seems nearing the end. A new local is being formed, and it is only a matter of days before it will be admitted to the federation. By this new union, the radical element, who are responsible for the present trouble, will be eliminated, it is said. For weeks past, comments have been made in this column, from time to time, calling attention to the indifferent playing by the orchestras at the picture houses. When the present trouble blows over, the men undoubtedly will work seriously and will not be harassed by internal troubles.

Helena Marsh, contralto, returns as soloist this week to the Capitol.

International released last week the pictures sent to this country of the funeral of Enrico Caruso at Naples. There were only a very few feet of this film shown. It was exceedingly depressing, and the audiences evidenced much sadness.

"Doug" and Mary arrived here last week to be present at the premiere of the newest Fairbanks picture, "The Three Musketeers," that took place Sunday night last. It is rumored that many offers have been extended to the famous couple for appearances this winter in a legitimate play.

Exhibitors in the East are going to combine next year against daylight saving. It was shown at a recent convention that this has materially decreased the attendance at the picture houses. It is actually true, that the first evening performance begins while the sun is still up and is usually poorly attended.

Alice Delysia arrived last week to go on tour in "Afgar." This production by Comstock and Gest was one of last season's best attractions. The French actress was quite the vogue here, and it will be interesting to hear how the provinces accept this very modern oriental extravaganza. Lupino Lane, the English comedian, has also arrived to resume his original role.

Delysia has had all the local papers speculating over her engagement to some one, for the present unknown to them, but they are curious. For the moment she refuses to give "his name."

"The Mask of Hamlet" died by the wayside after a few performances. It was obviously poor. MAY JOHNSON.

#### Scott Conducts "Sing" at Upper Jay, N. Y.

John Prindle Scott recently spent a week at "Wellsboro," the summer home of Mr. and Mrs. Wallis Craig Smith, in Upper Jay, N. Y., and while there conducted a community sing. Among the summer visitors were the New York sopranos, Esther Jones and Grace Carlson, who assisted as soloists. Mrs. Carlson sang several of Mr. Scott's new songs, among them "The Old Road," in the chorus of which the entire audience joined under Mr. Scott's direction.

#### Smith to Establish Fergusson Studio Here

Sherman K. Smith, the Boston manager and vocal teacher, will leave for New York shortly, where he will establish and manage the new studios of George Fergusson. Mr. Smith has been associated with the private studio, summer schools and various concerts of the internationally known baritone almost since his arrival in this country. Register.



SHERMAN K. SMITH

for the coming season at the Fergusson studio, which will open on September 15, has been heavy, which indicates that Mr. Fergusson will have practically all of his time taken up. After establishing the new studio in the metropolis, Mr. Smith will leave for his former home in Florida for the winter. During his absence, however, he will manage affairs through the regular studio secretary. In addition to managing Mr. Fergusson, Mr. Smith has also directed the concert destinies of several other artists and companies.

#### With the Publishers

The following songs forms the new Fall list in the catalogue of Chappell-Harms, Inc.:

"Ah! Though the Silver Moon Were Mine." Words from the Spanish by Comfort Perry. Music by Hermann Löhr.  
 "Sometimes in My Dreams." Words by Lillian Glanville. Music by Guy D'Hardelet.  
 "Just a Little House of Love." Words by Lillian Glanville. Music by Haydn Wood.  
 "When the World Was a Garden of Love." Words by Harold Simpson. Music by Evelyn Sharpe.  
 "Little Yvette." Words by Fred E. Weatherly. Music by Haydn Wood.  
 "Little Corner of Your Heart." Words by May Orton. Music by Hermann Löhr.  
 "My Master Hath a Garden." Words anonymous. Written about the 17th Century. Music by Geoffrey Gwyther.  
 "There Are Fairies in Your Eyes." Words by Eric Blore. Music by Arthur Klein.  
 "The Mill by the Sea." Words by Douglas Furber. Music by A. Emmett Adams.

#### Scotti Engages Cornish School Dancers

Antonio Scotti has contracted with the Cornish School of Music, Seattle, to furnish the entire ballet for his opera company during its visit to the Pacific Coast. The young dancers from the school, who have been doing special work this summer under the direction of Adolf Bolm, will appear with the company at all performances in Seattle, San Francisco and Los Angeles. Mary Ann Wells is the head of the dance department of the school during its regular session, and it is under her tutelage that the dancers have been prepared for the past two or three years.

## OPPORTUNITIES

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 125 East 37th Street and 37-39-41 West 9th Street, commend themselves to professional and business people. All studios contain all modern improvements. Efficient hall and telephone service. Maid service available. The large studios lend themselves to clubs and teaching, and there are a number of studios with Steinway grands to sublet for short periods. Accessible to subway, elevated, bus and surface lines. Mrs. MABEL DUBLE-SCHUELE, Proprietor. Office at 41 West Ninth Street, New York. Telephone, Stuyvesant 1321.

**PIANIST AND TEACHER** with excellent references would like to associate herself with a school either in or near New York for two days a week. For

particulars apply Studio 15, Steinway Hall, 109 East 14th Street, New York, on Wednesday and Saturday.

**WANTED**—Talented young girl to assist with household duties in a piano teacher's home (Jewish), for which in return she would receive instructions and practice. Attention paid to each reply. Address "S. J.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**WANTED**—AN AMATEUR ORCHESTRA CONNECTED WITH A WELL KNOWN MUSICAL SOCIETY IN New York City, beginning rehearsals about the middle of September, 1921, desires advanced players on various orches-

tral instruments (mainly brass and reeds). If found desirable, opportunity will be given for membership. Address, stating age, experience, etc., "W. S. F.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**POSITION WANTED**—Young woman with Public School Music Certificate would like to locate in or near New York City in public or private school teaching harmony, piano or school music. Address "N. G. M.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

**WELL KNOWN CONSERVATORY** in Middle West requires a first class piano teacher. Good salary paid and only high grade man wanted. Address "R. A.," care MUSICAL COURIER, 437 Fifth Avenue, New York.

**YOUNG LADY SOPRANO**, trained by best French and Italian masters abroad, wishes to share apartment in New York City with lady pianist; congenial companionship. Address "E. N. B.," care of MUSICAL COURIER, 437 Fifth Avenue, New York City.

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rehearsing at the Auditorium, 7 East Fifteenth Street, every Monday evening, wishes to increase its membership. Professionals, amateurs or students who find enjoyment in playing the highest type of symphonic music are asked to send their names and details to S. JACOBSSON, Room 2149, 120 Broadway, New York. No dues or fees.

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## ACROSS THE COUNTRY

**Asheville, N. C., August 18, 1921.**—Ada C. Koser, of Boston, will be director of the voice department of Mars Hill College. The fall session of this institution will open shortly and students are expected from all sections of the south and east.

Jacqueline Moore played two harp numbers at the banquet of the Kiffin Rockwell Post American Legion at the Battery Park Hotel, July 31. Another feature of the program was the group of French airs for violin played by Elena De Sayn. Marguerite Smathers was the accompanist.

**Atlantic City, N. J., August 15, 1921.**—Leman and his symphony orchestra pleased thousands of Pier patrons and music lovers July 17 when the program feature number was the symphonic tone poem, "Danse Macabre," Saint-Saëns, of which Mr. Leman gave a beautiful reading. Interest was also displayed in the Hadley symphony No. 3 which was repeated by request. "Andante Cantabile," by Tchaikowsky, and "The Will," by Raff, were charming additions to the program, and the orchestra was obliged to respond with another number. The return of Idelle Patterson, lyric soprano, and Ciro De Ritis, baritone, delighted the audience. Both artists sang in fine style. Miss Patterson's offerings were the aria from "Traviata," "Ah Fors e Lui," Verdi, and two light encores that she was obliged to grant. Mr. De Ritis sang the "Largo al Factotum," from "Barber of Seville," Rossini. He too was obliged to respond with encores. Together these sterling artists appeared in the recitative and duet from "Rigoletto," a portion of which was repeated, so great was the enthusiasm. Joseph S. Lilly played the accompaniments.

The Vessella Concert Band, Oreste Vessella, conductor, has presented some remarkably well balanced programs at the morning and evening concerts in the Arcade. Signor Tascone and Annetta Ribecova, soprano, appeared as assisting soloists. Many encores were demanded.

An excellent program was presented by the Dennis Orchestra, J. Leonard Lewis, director, recently. Numbers by Delibes, Saint-Saëns, Strauss, Friml and Sibelius constituted a well read program, with Ciro De Ritis, baritone, special soloist, contributing two arias. Bernice L. Lewis revealed artistic worth as piano accompanist.

Nathan Tradale Reinhart, organist of Beth Israel Temple, and First M. E. Church, gave a delightful musical, assisted by the quartet—Elizabeth C. Chew, soprano; Mary Tompkins, alto; John B. Shea, tenor, and Charles L. Scull, bass. Blanche and Irene Hubbard, harpist and cellist, were heard in solo numbers.

On July 21 J. W. F. Leman presented a typical Russian program, with Ethel Dobson, soprano, and Enrico Aresoni, tenor; Messrs. Huber, Wyne, Yeisley and Lynch, trumpeters. Tchaikowsky, Rimsky-Korsakoff and Rachmaninoff numbers were heard. Opening another program with the "Rienzi" overture of Wagner, the reading Mr. Leman gave aroused the enthusiasm of the large audience. The symphony, "Italian," by Mendelssohn, also received marked approval. "Woodland Scenes," by Friml, was well rendered, and the closing number was Ivanoff's "Procession

of the Sarda." Three soloists offered substantial contributions. They were Olive Nevin, soprano; Roy Comfort, violinist, and Victor Carlson Hargrave, pianist. Miss Nevin has appeared before Atlantic City audiences very frequently, and her many admirers welcomed her with delight. She was in fine voice and sang with depth of feeling. An aria from "Christmas Night," by Rimsky-Korsakoff, aroused the delight of the five thousand music lovers, and demonstration was such that Miss Nevin was forced to respond with two encores. Mr. Comfort, concertmaster of the Leman Orchestra, was heard in the concerto in E minor (first movement) by Mendelssohn, which was artistically given. He responded with two encores by Kreisler. Mr. Hargrave pleased by his interpretation of Liszt's concerto in A major. Miss Nevin closed the program singing "Exaltation," by Beach, and "The Spring Song of the Robin Woman," by Cadman. Joseph S. Lilly, the popular pianist of the Leman Orchestra, made a very capable and efficient accompanist for Miss Nevin.

Ida Taylor Bolte, popular contralto of Beth Israel Temple, is serving in like capacity in the First Presbyterian Church at Ocean City. Associated with her are Louisa S. Corson, soprano; Bernard Poland, tenor; George Emens, baritone, and H. E. Meyers, organist.

The Leman Orchestra on July 31 offered an excellent program before an audience that was profuse with applause. The program opened with "Don Juan" (overture), by Mozart, followed by "Capriccio Italian" of Tchaikowsky. Wagner's prelude to "Lohengrin" and numbers by Delibes and Chabrier comprised the program. Olive Nevin made her third appearance and pleased as usual. So great was the demonstration after her offering of Micaela's aria from "Carmen" that Miss Nevin responded with three encores. Ernest Davis, tenor, made his initial bow, and in splendid voice sang "Celeste Aida." He was given rounds of applause and responded with three encores; his success with the audience was distinct. Both voices were heard in the duet from "Cavalleria Rusticana." An interesting feature of the concert was the cello ensemble by Messrs. Pleier, Hamburger and Cella. Joseph S. Lilly, accompanist, won merited praise.

The Traymore Quintet, Nicholas Peroff, director, presented a well chosen program with selections from "Pagliacci," "Caucasian Sketches" by Ippolitoff Iwanoff, Handel's "Largo" and Strauss' "Blue Danube Waltz." Mr. Volodin, cellist, played the concerto in A minor by Göltermann.

The First Presbyterian Church has a new Quartet which includes Nora Lucia Ritter, soprano; Miss MacAvoy, contralto; William Chester Boyer, tenor, and Mr. McVaugh, bass. Mr. Wilson is the organist.

On July 28 Mr. Leman offered variety in the form of an all-Venice Herbert program, with Ethel Dobson, soprano; Enrico Aresoni, tenor; H. Schlegel, flute, and Charles Sherman, clarinet, as soloists.

Luigi Lombardi, conductor of Ventnor Pier String Orchestra, presented a varied program August 7 to an appreciative audience. The reading of works by Verdi, Bizet, Liszt, Rossini, Schubert and Luigini was warmly applauded and encores were liberal. Ciro De Ritis, baritone, was soloist.

Soloists who were heard this season at the Dennis Hotel are Emily Stokes Hagar, Olive Nevin, Amy Brumbach, Idelle Patterson, Bernard Poland, Ciro De Ritis and Mabelle Addison. Bernice Lewis was the artistic accompanist for all.

Harry Lowenthal, director of the Ambassador, offered his orchestra in a varied program of excerpts from Verdi, Tchaikowsky, Leoncavallo and Wagner. Mr. Lowenthal played "Liebesfreud" (Kreisler), responding with two encores.

**Bellingham, Wash.**—(See "Music on the Pacific Slope.")

**Boston, Mass.**—(See letter on another page.)

**Chicago, Ill.**—(See letter on another page.)

**Cincinnati, Ohio.**—(See letter on another page.)

**Enid, Okla., August 15, 1921.**—Hart School of Music, which closed its summer session August 14, reports an unusually large attendance. Recitals were given during the spring and summer terms by Eleanor Lamer-ton, dramatic soprano; Ruth Whitson, soprano; Harriett Tourtellot, soprano; Josephine Cameron, soprano, and a duet recital by Doris Hunter, soprano, and Irene Hunter, mezzo soprano. These young sisters sang with good tone, style, and diction.

Enid's long wished for Convention Hall will soon be a realization. The hall is about ready for the roof to be put on. When completed it will have a seating capacity of 3,000 and will be one of the finest concert halls in the southwest.

Phillips University School of Fine Arts and Hart School of Music fall terms begin September 5.

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Minneapolis, Minn.**—(See letter on another page.)

**Ocean Grove, N. J.**—(See letter on another page.)

**Ravinia Park, Ill.**—(See letter on another page.)

## "Erminie" Opens on Labor Day at the Nixon Theater, Pittsburgh

The revival of "Erminie" that was so successfully launched last season here in New York begins its season on Labor Day at the Nixon Theater, Pittsburgh. An extensive tour is booked.

Francis Wilson is again playing his original role of Cadeaux, and his partner in crime, De Wolf Hopper, will also be Ravennes, as last season. It is a splendid thing that George Tyler, the producer, is sending this excellent company of the old favorites around the country so that the present generation can have the pleasure of seeing a performance that amused their mothers and fathers and has become a classic.

There are several new members of the cast this season. Sudwarth Frasier, tenor, will be Eugene Marcel. For the past year Mr. Frasier has been leading tenor at the Capitol Theater and has won many friends by his admirable singing. He is well suited for the part, and should make a big success of his season. Lillian Glaser is Erminie and Eva Fallon is Javotte. Little Madge Lessing's role of Captain Delaney will be sung by Charlotte Cochrane. Jennie Weathersby, also of the original cast, is again the Princess. Alexander Clark, John Reed and John Douglas, of last season's cast, are with the organization.

## Philadelphia Rapid Transit to Give Opera?

According to Philadelphia dailies, the Philadelphia Rapid Transit Company proposes to give "opera" at the park it is planning for the big acreage it has purchased west of Sixty-third street, and in Upper Darby Township.

That was revealed when the Philadelphia Rapid Transit and the Willow Grove Park Company filed an answer in the Delaware County courts at Media to a suit in equity brought to restrain them from establishing the park.

The answer declared the park is for the "rendition of high class opera and concerts." It is alleged in the petition that the park, which will occupy thirty-seven acres, will be to the hurt of a section which has been strictly residential, and will disturb the peace of a neighborhood now noted for its quiet and order.

In the answer filed the company declares the district in which it proposes to build the park is not strictly residential as claimed, and that the park will be no disturbance, as it will be conducted in an orderly and high class manner, and will attract only the most desirable of patronage.

## Werrenrath's Future Plans

Through the renewed activities of the foreign managers and impresarios, the various daily papers have rumored protracted engagements in the near future, in Australia and the Orient, for Reinald Werrenrath, the American baritone. Because of misunderstandings and annoyances as a result of these rumors, Mr. Werrenrath's managers announce that the singer has not definitely made any plans for leaving the United States, and that he will positively remain on this continent for the entire winter season of 1921-22. In proof of this they announce that they have already booked seventy-one engagements for him, including a Pacific Coast tour of seventeen concerts and two public recitals in New York City at Carnegie Hall, on November 13, 1921, and April 2, 1922. Mr. Werrenrath will present many new compositions which he just brought back from England and the continent.

## Operatic Artists on Way to Mexico

A number of opera singers passed through New York last Saturday on their way to sing in the centennial season which begins in Mexico City in early September. They arrived in New York late Friday on the S. S. Lafayette and left overland for Mexico on Saturday afternoon. Among them were Gaziella Pareto, the coloratura soprano, who will be with the Chicago Opera next season; Ida Quaiatti, soprano, who sang with the Metropolitan for one season a few years ago, and Aureliano Pertile, tenor, who joins the Metropolitan for the first half of the season after finishing in Mexico.

## Ann Thompson Prepares for Tour

Ann Thompson, while vacationing with her mother, Mrs. J. C. Thompson of Ardmore, Okla., rescued a small bear cub from the Merced River. Aside from these thrilling escapades she played two weeks in Yosemite during June and was reengaged in July; played a concert with Ruth St. Denis in San Francisco and one in Forest Theater, Carmel-by-the-Sea, besides numerous engagements around Los Angeles. Now she is preparing for her eastern tour which her manager, Harry H. Hall, has arranged for her.

## Minnie Carey Stine Preparing for Concerts

Having ended a most successful season, Minnie Carey Stine, the possessor of a rich contralto, who holds a high-class synagogue and also church position, is at present getting ready for her coming season's work. She has many appearances, which start early in September.

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